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The Carmel Pine Cone

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Vol. 60, No. 28

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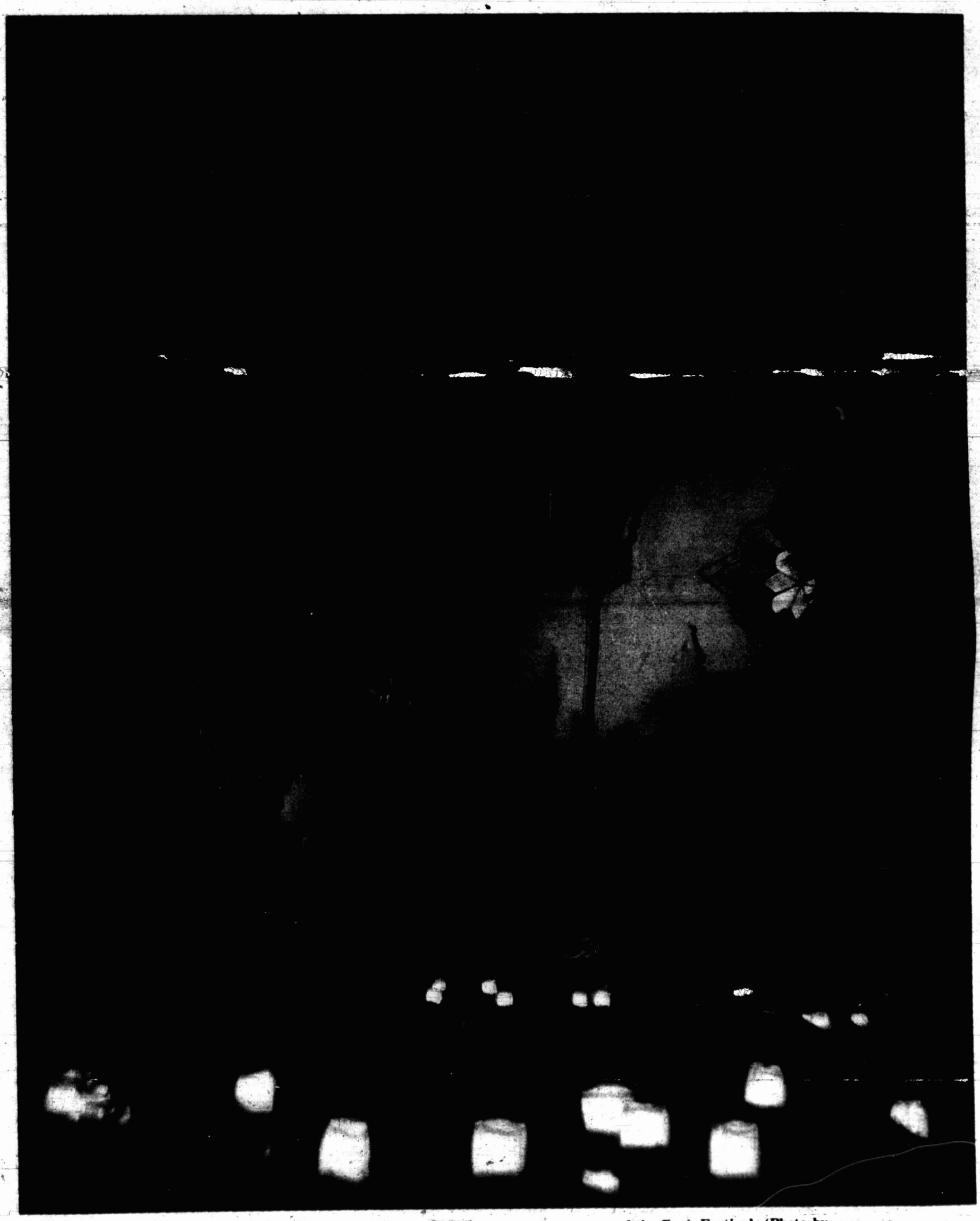


THE CARMEL Mission Basilica provides a unique setting for evening performances of the Bach Festival. (Photo by Gordon Chambers)

BACH FESTIVAL EDITION

Letters

Letters to the editor are welcome. While there is no limit on the number of words, please write only enough material to adequately cover the subject. Anonymous letters are not acceptable, although names may be withheld on request.

Dear Editor:

I have enjoyed reading Tricia Gorman's recent series "Changing Times, Changing Roles." The third part, "Navy Couple Mastered in their Marriage," May 16, is an accurate description of how the changing times have affected many military wives.

I want the author to know her fine article was read and appreciated by at least one Navy wife.

SALLY ANN SIKES
Millington, Tenn.

Dear Editor:

I wish to respond to the statement of George Dobry in Norberg's column, "Why don't we -- meaning the City of Carmel -- just annex the nearby areas such as Hatton Fields?" This statement is an example of the utter contempt of some people for the rights of the homeowners in the unincorporated areas around Carmel.

I remind Mr. Dobry that being a resident of Hatton Fields or a property owner does not carry the right to dominate the home owners there. If Mr. Dobry has no interest in maintaining the friendly neighborly spirit which has prevailed where he has decided to live, then we have a sad state of affairs.

Mr. Norberg writes at length about his idea of the great advantages of joining with the City of Carmel but he apparently has no realization why the homeowners in the unincorporated areas desire to remain independent.

The City of Carmel has developed into the biggest little tourist trap in California with all its problems. Traffic is atrocious, parking is outrageous and there is the sanitary problem created by crowding thousands of tourists into the limited business and beach areas. On warm days, with a gentle westerly wing, the stench from auto exhausts in Carmel is wafted up to Hatton Fields on its way to Carmel Valley.

Mr. Norberg has been a councilman, mayor and vice mayor most of the time while this has developed. He has not been able to cope with these major problems.

The homeowners in the areas adjacent to Carmel view these problems and the problem of Mr. Norberg himself and decide they have nothing in common with Carmel and prefer to remain independent. They do not want to become subjects in the great Kingdom of Norberg which he proposed to take in all the areas from the eastern end of Carmel Valley westward to the sea.

ELMER BOOTH
Carmel

Dear Editor:

Anent the city council's pending deliberation on stray cats, why wouldn't a good solution be to make the Flanders property into a home for stray cats and thus control mice which might otherwise scare the elephant?

GEORGE CONN
Carmel

Dear Editor:

The Monterey Peninsula Airport District is now considering the budget for the fiscal year 1974-75 and planning to tax us again at 6.5 cents per $100, not taking in consideration that they have a large excess of revenue over expenditures from last year and this new tax is certainly not needed.

The homeowners of this airport district are being taxed for the convenience that serves the entire central coast.

This kind of taxation makes it a very unfair taxation without direct benefit from it. As taxpayers we are paying enough taxes.

Why continue taxing an area that mainly consist of retired people and senior citizens with limited incomes, when there is no need for any additional taxes?

If there are unexpected expenditures, the federal government pays more than 75 per cent of the cost for most of the improvements to the Airport, if any are still needed.

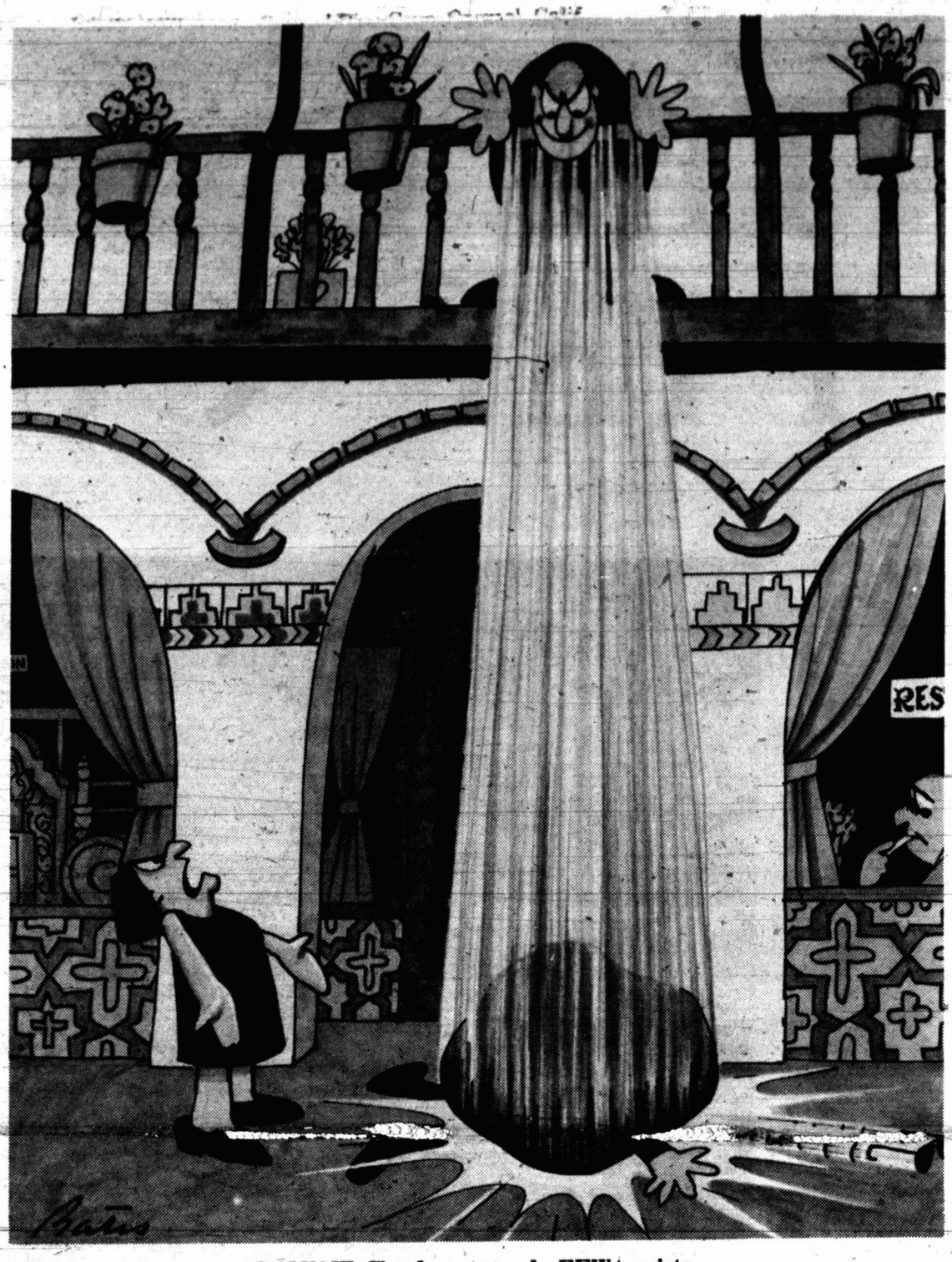
This homeowner tax amounts to a little over 1 per cent of the total income of the airport.

The operations of most of the California airports are profitable business enterprises. Ours, as far as we know is profitable too, but the taxes are not automatically discontinued.

The newly elected board members running for election pointed out that there are other potential incomes available than taxing this small airport district.

As a taxpayer, I hope that before the board's second reading of the proposed budget, the views of the newly elected members will be taken under consideration and reduce the 6½ cents per $100 of assessed valuation to zero taxes.

JACOB ZARSKI
Carmel



DAMN IT, Claude -- we need a FEW tourists.

Dear Editor:

Press reports indicate that the State Parks Commission is considering the establishment of an underwater park in Carmel Bay, and funds may well be available if the decision is made to go ahead. The board of directors of the Carmel Citizens Committee has been concerned about the nature of such a park, and has made the following recommendation to the commission:

The primary purpose of this park should be to preserve the unique underwater resources of Carmel Bay. It must be understood that many forms of marine life do not survive if large numbers of people have easy access to them. It is not enough to limit commercial exploitation of the area.

Private collecting of intertidal organisms has already depleted marine life along the shore, abalone are scarce where they were once plentiful, and many fish have been taken with underwater spears and guns. Such activities should be prevented, and the emphasis in any underwater park should be placed on underwater viewing, photography, and scientific study.

Anything less is unacceptable to the residents of this area concerned with the preservation of Carmel Bay.

FRANCIS H. HERRICK
Carmel

Dear Editor:

Is the President of the United States so naive in believing that in the furnishing of atomic warfare material to former combatants "the United States must and will be the leader in the movement for the progress of peace?" Are the tools of warfare the way of peaceful cooperation? Why not lend these former combatants a warship two and settle on a real good fight?

ROBERT C. GILMOUR
Carmel

RESEARCH AT PINE CONE

Researchers may use the **Pine Cone's** library of back issues for study. A complete copy of each issue since the first in 1915 is on file.

The Carmel Pine Cone

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Carmel's summer culture begins

(Editorial)

CARMEL'S summer cultural life shifts into high gear next week with the start of both the 37th annual Carmel Bach Festival and the beginning of another season at the famed Forest Theater.

The Bach Festival, which lasts for a full two weeks, draws professional musicians and singers from all over California as well as many talented local people who take part in this traditional event.

Under the direction of Sandor Salgo, the Bach Festival has achieved national recognition as one of the best festivals of baroque music. Readers of this week's *Pine Cone* will find ample description of the programmatic material to be performed, as well as information about performers in the Bach Festival.

The dates of the Bach Festival this year are July 15 to 28, and a wide diversity of music is to be persented, including not only works of Bach, but also those of Mozart, Vivaldi, Handel, Brahms, Bruckner, Telemann, Haydn, and others.

And on July 18, another summer season begins at the Forest Theater, that fog-swept and tree-shrouded spot at Santa Rita and Mountain View which has seen a host of dramatic productions given through the years.

This summer, the Forest Theater Guild is presenting one play only, Shakespeare's "Merchant of Venice." The dates for this dramatic production are July 18 to Aug. 24. As in the case of the Carmel Bach Festival, many local people and some from far distances are involved in the creation of this significant stage presentation.

IT'S PROBABLY overworked to state that Carmel has a tradition of nurturing and caring for the arts and for artists, but both of these coming events underscore that it's a fact.

As Charles Thomas, director of the summer Shakespearean productions at the Forest Theater pointed out last week, it's significant that a large number of young people are involved this year with live dramatics.

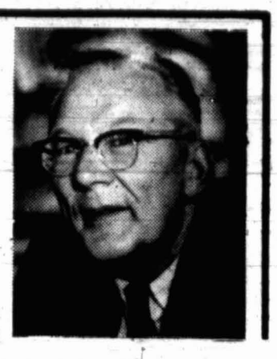
Further, there seems to be a growing interest among audiences generally in live dramatic productions, which is probably a good indication that Americans may, at last, be demanding a higher grade of entertainment than that provided through the medium of television.

If nothing else, it's astounding to realize that all of this takes place in a village of some 5,000 people most of whom could, and do, advance fairly sophisticated arguments for keeping Carmel small, in order to preserve a special kind of worldly-wise parochialism which gives it its distinctive heritage.

The opportunity presents itself to all Carmelites, and to others on the Peninsula, to participate in this rich cultural heritage through the Forest Theater and the Bach Festival. We are indeed fortunate to have this opportunity at hand, and there is every reason to take advantage of it.

Testament for tomorrow

By GUNNAR NORBERG
Carmel City Councilman



FOR MANY years I have tried to convince city fathers that the most important cultural asset which Carmel has is the Forest Theater, located at Mountain View and Santa Rita streets. Until very recently, I have had little success.

However, in the last year or two, members of the city council have begun to look more favorably upon the idea of actually doing something at least about refurbishing stage facilities at the once world-famous Forest Theater.

This change of attitude about the desirability of encouraging use of the big outdoor Forest Theater stage has been brought about by the excellence of the Shakespeare productions -- "Twelfth Night," "Richard III," and "Much Ado About Nothing" -- which have been mounted by the reorganized Forest Theater Guild.

Next week this summer's Shakespeare program by the Forest Theater Guild will begin Thursday evening, July 18 when "The Merchant of Venice" opens.

While it is well known two former Carmel mayors -- Herbert Heron and Perry Newberry -- not only acted in Forest Theater plays and directed such plays but also wrote original plays presented there, it is less known that other mayors and city councilmen took part in plays there.

Since we started talking about Shakespeare productions, and since this summer's "Merchant of Venice" presentation is about to begin at the city-owned Forest Theater, it might be interesting to recall that three mayors-to-be took part in the 1930 production there, of Shakespeare's "Julius Caesar." The three were Herbert Heron, Allen Knight, and Everett Smith. Heron and Smith served city council terms in the 1930s and 1940s while Knight served his terms in the 1940s and 1950s.

The 1930 "Julius Caesar" production also featured a 10-piece orchestra, conducted by Fenton Foster. Pianist in that orchestra was Muriel Watson, now Mrs. Wallace Doolittle, who is the mother of Patricia Norman, an accomplished opera singer, who serves here now as treasurer of the Forest Theater Guild.

Not only in connection with Shakespeare productions, but in many other stage offerings through the years, music has been an important element.

In a 1927 **Pine Cone** article entitled "Music at the Forest Theater," the noted composer, Thomas Vincent Cator, wrote:

"Although no complete musical production by a native composer has yet been given at the Forest Theater, music has played an important and often intergral part in the plays there. Quite a number of the musicians who have been associated with the plays have had or have won distinction, and some have become national figures.

"Horace Britt, the cellist; Charles Wakefield Cadman and Henry Cowell, composers; Tina Lerner, pianist; Alexander Shavitch, conductor; Wintter Watts, also a composer; and Paul Whiteman, King of Jazz, have all had their parts in furthering the work of the Forest Theater."

The late Henry Cowell, who became an important figure in the field of modern music throughout the world, had planned a home down the coast from here just before he died. His first work was done in the Forest Theater in 1913 when he composed the music for an unusual production titled "Creation Dawn."

Charles Wakefield Cadman wrote two songs for the first play written by Sidney Howard who eventually won a Pulitzer Prize for "They Knew What They Wanted." That first play was "Sons of Spain" and it had its first performance in the Forest Theater in July 1914.

Wintter Watts composed special music for "Yolanda of Cyprus," which premiered in the Forest Theater in July 1916. The play was written by Cale Young Rice, and was rewritten as an opera in the 1920s. In that form it had its world premiere in Chicago in the 1920s.

IN THAT 1927 **Pine Cone** article, to which we have already referred, Thomas Vincent Cator describes Paul Whiteman's Forest Theater appearance in these words:

"Paul Whiteman came to the Forest Theater in 1918, and played first violin in a combination band and orchestra...which was led by Frederick Preston Search...and played for 'Pygmalion and Galatea' and for 'Alice in Wonderland'..."

In the summer of 1920 Cator himself wrote the music for "The Yellow Jacket," a play with a Chinese setting, written by George Hazelton and Harry Benrimo.

It was the year before that -- in 1919 -- that a man who was to become the leading Shakespeare lecturer in the country as well as a prolific writer of highly informative travel books, took part in an Alfred Noyes play, "Robing Hood and The Three Kings." The man was Hudson Strode whose book, "Sweden, Model for a World," was a best seller in various translations in many countries.

When he heard in 1971 that the Forest Theater's existence was threatened, he wrote to deplore that and to say that in his own life the most idyllic period was the one he had spent in Carmel and at the Forest Theater. As readers may know, Strode was until his retirement, a professor at the University of Alabama.

In 1928 Thomas Vincent Cator and Perry Newberry joined forces to prepare the musical, "Princess of Arabby."

Music continued intermittently to find a home in the Forest Theater, and in the 1950s four local youngsters wrote and produced original musicals there. The four were Richard Masten, Owen Greenan, Don Adams, and Michael Monahan. Those first musicals were "This Is It" and Baby Be Still," and they were a great local success.

Perhaps of most interest at the moment would be to recall the "Merchant of Venice" production which was presented at the Forest Theater in the Depression year of 1933. That production had its great Shylock in the person of George Marion, father of Ruth Marion McElroy who took a leading part in last summer's production of "Richard III." Here's what the **Pine Cone** critic said on July 7, 1933, about that year's "Merchant of Venice."

"What a veteran trouper this man Marion! There he stood, 72 years of age -- every nerve steeled, every fiber taut, as he went through his lines -- his powerful emotion-stirring voice echoing through the pines. Marion has not lost the art of holding an audience. Swiftly he lifted them from the hard, wooden benches and took them back through the centuries to Shakespeare days. He made them see the Shylock that prompted Elizabethans to reach for their snuff boxes -- the Shylock that represented all the bitter vengeance of that period."

Next week you will have the opportunity to see a new enactment by a truly magnificent actor, Donald Ross, in that Shylock role, in this summer's Forest Theater Guild production of "The Merchant of Venice."

The mayor's report

By BERNARD ANDERSON

During my service on the city council, it has been a matter of deep satisfaction that both the spirit and intent of the Brown Act have been strictly observed.

The Brown Act states that the public commissions, boards and councils and other public agencies in this state exist to aid in the conduct of the people's business. It is the intent of the law that their actions be taken openly and that their deliberations be conducted openly.

"The people, in delegating authority, do not give their public servants the right to decide what is good for the people to know and what is not good for them to know. The people insist on remaining informed so that they may retain control over the instruments they have created."

Our local Peninsula newspapers have editorially from time to time emphasized strict observance of the Brown Act. This observance of the people's sovereignty is just and to be commended. This example of watchdog policy is an excellent preventative against the possibility of any pulic servant's unilaterally deciding what is good for the public. We've had enough of the philosophy of, "What's good for ———is good for the people."

opinion

We have been roasted from time to time for negotiating personnel matters in executive sessions. This criticism has not come from deliberations where hiring or firing or complaints against a public employe are concerned. What has been questioned are deliberations in the matter of salary negotiations.

Ordinarily I would hold that if the salary determination concerned is simply a cost-of-living allowance, an open public discussion would seem to be the proper procedure to follow.

Salary negotiations, however, are governed also by the Milias-Meyer-Brown Act. (The two Browns are not the same persons.) This latter act states that salary negotiations must be conducted in good faith between the employer and employe.

Ordinarily a city council or public body meets in executive session to determine what is considered a fair wage settlement, including fringe benefits as well as salary. Incidentally, fringe benefits over the years in municpal governments run anywhere from 25 to 38 per cent of total remuneration of employes. When these determinations are made, it is good negotiating practice (as recommended by public and private corporations) to appoint a representative to discuss proposals with employe groups.

No decision is made on individual items -- it becomes a package deal. If the representative of the public body then returns for further instructions, they are given to him in executive session. This procedure continues until final agreement is reached.

An example of negotiating in good faith occurred about a week ago in the case of the MPUSD School Board in determining salaries for its supervisors. The decision was reached by the board to grant its administrators a 12 per cent increase. The issue seemed to involve a possible difference of opinion among the boards' members as to the worthiness of all administrators to receive the same percentage increase.

Apparently this was thrashed out in the executive session of the board -- (not having the sub rosa means of Jack Anderson for ferreting out what occurs in closed meetings, I'm just guessing) -- and the final decision was to grant the increase across the board.

It would have been disastrous and certainly a breach of ethics to have debated the case in public. I cite the case only to illustrate the problems sometimes faced by public bodies to insure compliance with both the Brown and the Milias-Meyer-Brown Acts.

By the way, my column last week stated that $15,000 could have bought the Carmel Plaza area a short time ago. It should have been $150,000 according to my information.

Allow me to conclude with one more example of the frustrations one meets in attempting to improve the liveability of our community -- for those inside and outside the City of Carmel-by-the-Sea.

The Flanders and Doolittle properties were purchased with green belt funds accumulated over several years. They were purchased not just for the so-called "Dump-the-dump" organization, which would prevent the use of those properties for the benefit of all Carmel. Don't forget that the Doolittle and Fanders properties were zoned for residential use.

If certain of those adjoining properties would prefer to see a hundred or more houses in that beautiful area, then perhaps the city should reverse procedures and dispose of the properties. It could do so at a profit and lower in-city property tax rates. But then what would become of the benefits contemplated for the improvement of the Forest Hill park, the Forest Theatre grounds and the commemoration of the Junipero Serra Trail (a fitting bicentennail project).

I think the properties were bought for the benefit of all our citizens and not for just a few.

Bob Wood reports:

By BOB WOOD

Monterey County Assemblyman

Students of voting age enrolled in our university and colleges throughout California are presently permitted to vote in the communities in which their campuses are located by establishing local residence and registering with the county clerk.

These may be students whose parents reside elsewhere, even out of state.

A recent survey of businessmen, farmers, homeowners, middle-class people, etc., has disclosed that in many of these campus cities and towns, the student vote has completely dominated the voting and thus the political power.

The concern of these people and many cities and communities where campuses are located is great.

The swing vote of the students has rejected annexation movements, won referendums, rejected new construction, including planned growth development, brought about approval or defeat of bond issues and thereby caused property taxes to be raised and-or assessments increased.

Most of the students, of course, pay no property taxes and have little or no interest in the local area, except to dominate it politically.

A bill is now before the legislature which proposes that when college or university students are claimed as dependents for income tax purposes by their parents, these students shall be allowed to vote only where their parents reside. I feel this bill is fair and justified and I intend to support it.

THE PEPPERCORN

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REMEMBER WHEN?

50 YEARS AGO:

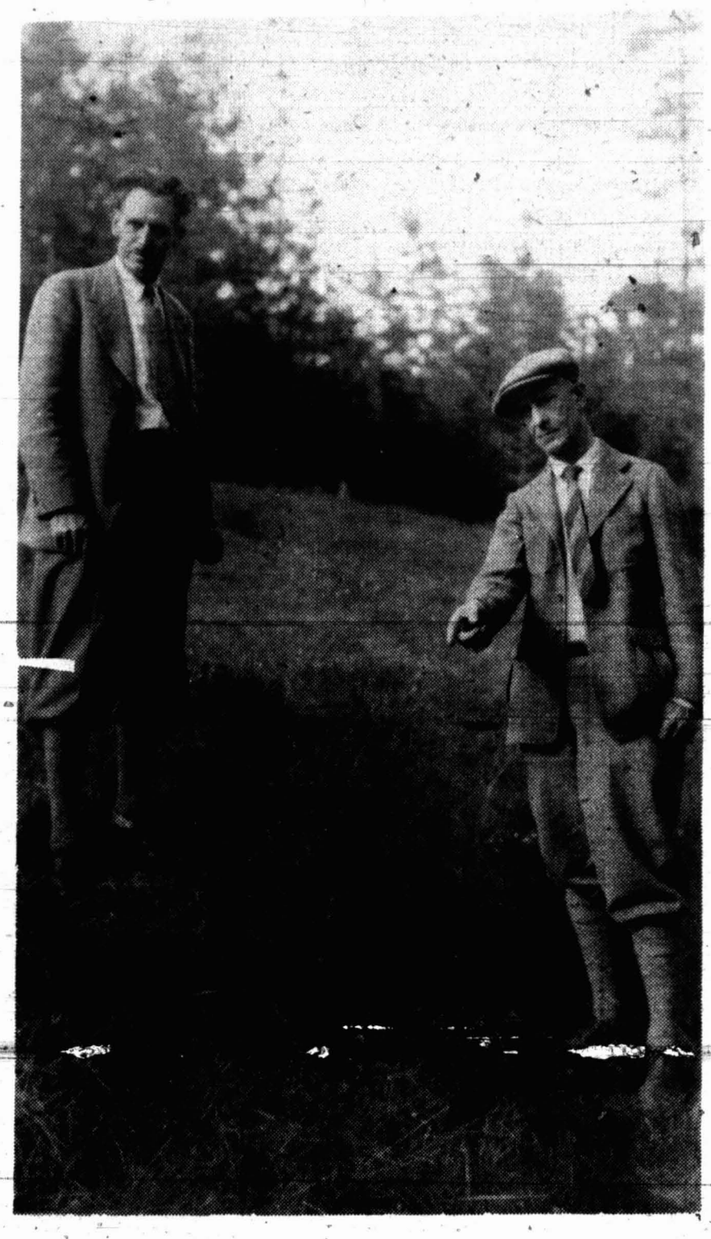
From the Pine Cone, July 12, 1924

WITH MAYOR Wright of Monterey and Mayor Gould of Pacific Grove, both out with proclamations placing the ban on the smooth shaven cheeks of man, our own president of the council, Bill Kibbler, voices an earnest appeal for whiskers to aid in making the Serra Pilgrimage more widely known. Judging by results seen on the faces of some prominent citizens, Kibbler's words have had an immediate effect. Sideburns of the long and frizzly type are favorites, though several mustaches have begun to sprout.

The program for Serra Pilgrimage week is rapidly assuming form. The historical pageants include the Discovery of America by Columbus, the Landing of Sebastian Vizcaino, the Gaspar de Potola, the Founding of the Mission San Carlos, the Death of Fray Junipero Serra, and the Raising of the Stars and Stripes on the Custom House. Carmel, Monterey, and Pacific Grove will each be the scene of one or more of these reminders of the past. Besides the day-time pageants, there will be night performances on the pageant field, where an enormous auditorium will seat thousands.

The premier presentation in Carmel last Friday and Saturday nights at the Theatre of the Golden Bough of Eugene O'Neill's play, "Beyond the Horizon," by Potboiler Players of Los Angeles proved conclusively that Carmel was ready to be kind to outstanding talent, whether professional, amateur, or both.

The members of the Abalone Baseball League and their friends, numbering in all nearly a hundred, traveled down to the San Clemente dam last Sunday. It was a perfect day for everyone. There were picnic lunches, rowing on the lake, some auto repairing, and two baseball games. No casualties.



FRED BECHTOLD (right) an early and influential Carmelite, with an unidentified friend, points to Padre's Trail in this photo taken in 1943. Does anyone have an idea who the other man was: (Photo from the collection of Pat Hathaway.)

25 YEARS AGO:

From the Pine Cone, July 9, 1949

TOP NEWS of the week is the Bach Festival which opens Monday with the heralding trumpets calling all devotees to worship at Sunset Auditorium at 8 o'clock.

The town is filling with music lovers and performers. Everybody is happy, for this is one event in which all local factions can agree. The group that likes to see the town filled with visitors is gratified; while the people who resent "tourists" and deplore "commercialism" are pleased to make an exception in this case.

Monday at 3 o'clock the committees, including citizens committee, made up of Fred Farr, Corum Jackson, Stanley Pedler, Gunnar Norberg, and Dr. A.L. Van Meter, will meet in Salinas with the Board of Supervisors and the Planning Commission on how to set up machinery for financing and the purchase of land around the junction of Highway 1 and the Carmel Valley Road to be used for a public park, as a deterrent to commercial expansion in the area. Tuesday the **Paisano**, the newspaper that especially serves Carmel Valley and the other rural areas, commented that it was odd that no Carmel Valley residents have been included on the committee. It is odd.

There was great excitement Monday night. The Parish Hall of All Saints Church was packed with property owners from Scenic Drive and Carmel Point area, considerably worked up over the excessive assessments that the sanitary board had informed them by previous notice would be levied for installation of sewers.

Citizens had been busy, and they had on hand a formal protest signed by 220 individual owners of 374.5 lots. (The total lots in the affected area are 540.) Over 70 per cent of the possible signatures of all property owners had been obtained. The signers represented 69 per cent of the land area. All that is needed to force the sanitary board to abandon the project is the signature of 51 per cent of the property owners in the area.

Tempest over another zoning situation was precipitated Thursday night last week at the Carmel Woman's Club when an arrest was made of the Village Film Society officers before the showing of a movie, "As You Like It." The Woman's Club, which has a use permit allowing it to conduct club activities within the residence area but not to engage in business activities, had apparently rented their facilities to a group of Stanford students who make up the Village Film Society. The young men were denied a license to operate when they applied at License Collector Thomas Hefling's office, but went ahead with the project and were duly arrested for attempting to conduct a business enterprise without a license.

10 YEARS AGO:

From the Pine Cone, July 9, 1964

FOUR HOURS of deliberation was not time enough for the city council to cover all items on their agenda. In consequence they will consider remaining items on July 22.

Major items disposed of last night included sale of Sunset School bonds; adoption of an urgency ordinance controlling action sales, also an anti-litter ordinance; authorizing expenditure of $6,075 to renovate and repair the Forest Theater; and leasing of the Theater-in-the-Ground under the Forest Theater stage to the Community Theater for one year.

If Carmel is to be saved from the fate of many another once lovely place, action is needed now to unify the entire area into a strong single community dedicated to the conservation of its scenic resources, also the retention of its residential character and special charm, a report on annexation which will shortly be mailed to all members the Carmel Citizens Committee states.

The comprehensive unification study, on which the report is based, covers many details on taxation, finances, areas to be annexed, police and fire protection, statistics and annexation procedure, all gathered by the committee.

A new Carmel resident is Dr. George J. Faul, president of Monterey Peninsula College since July 1. He and his wife, Patricia, their son, Robert, 11, and daughter Alison, 7, are living on Carmel Street south of Ocean Avenue...and a puppy will join the family soon.

Monday Dr. Faul told the **Pine Cone** that he believes the role of the college is to be a "catalyst for the whole community."

In order to bring about such a fusion he would like to see "education taken out to the people as well as being provided on the campus." This dissemination of college instruction would be accomplished, he says, for example, by college classes being taught in community halls in a program planned to reach both young people and "plus 40" adults.

Valley art festival

Her brush sparkles with brilliance, and her pallette bespeaks the grand tradition of the Old South. She has taken the California art world by storm, and her whimsey-in-nature is the talk of West Coast collectors.

Her name is Suzanne Ryan. Her style is magic-realism.

Ms. Ryan is one of 35 prominent, professional artists who will display their own art works in person at Carmel Valley Bank of America, this Saturday and Sunday. The festival will open free of charge at 10 a.m. on both days and run until sunset.

This art festival represents a new trend among leading artists to meet the public in person and to escape the commercialism of large metropolitan art galleries.

Ms. Ryan paints -- unlike Klee or Miro -- in direct response to her whimsical impressions of the outdoors. Her paintings are characterized by sparkle and freshness. Her light touch is everywhere in evidence, and delicate brushwork disguises her strong sense of line and color.

A resident of Dana Point, Ms. Ryan hails from New Orleans. At the age of 12 she entered the famed Del Gado Museum Art Academy where her interest in line drawing was kindled. She later graduated from Tulane University Newcomb Art School with high honors. Her student paintings, which indicated the new art trends, were retained for the permanent Tulane Collection.

A unique art personality at the Laguna Festival last season, Ms. Ryan brings to Carmel Valley an assortment of paintings gathered especially for this event. Her recent landscapes, all oils and part of her rising moon series, will be exhibited this weekend.

In addition, figurative-abstract oil painter A. Blaine Riley will greet visitors. Riley is a member of the National Society of Art Directors and has produced award-winning works for the Ambassador Coconut Grove and the Ice Capades. Riley has done commissioned works for such famed collectors as TV producer Michael Grilikhes, actress Lorraine Day and Cliff Lewis of Paramount.

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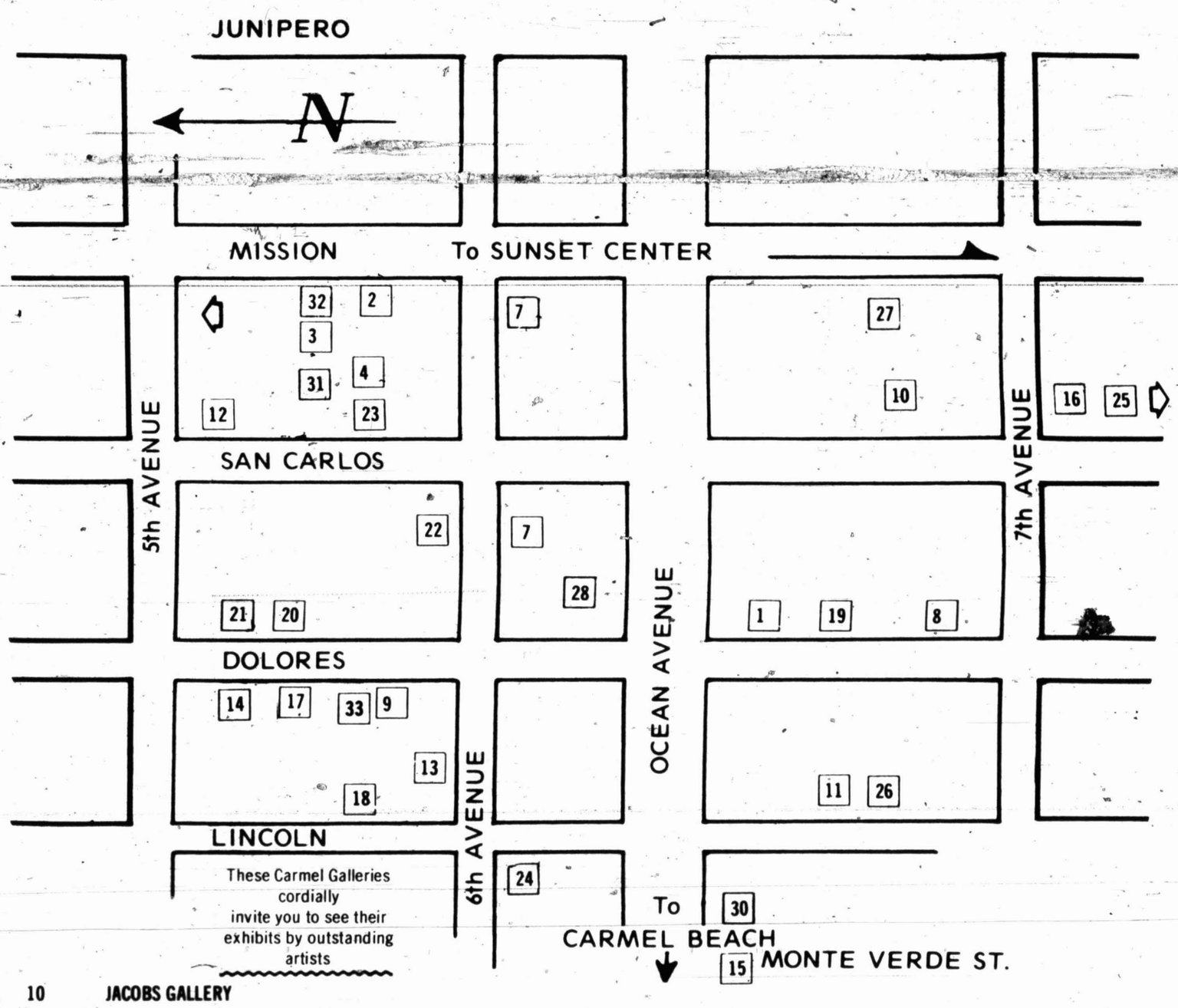
CARMEL ART GALLERIES



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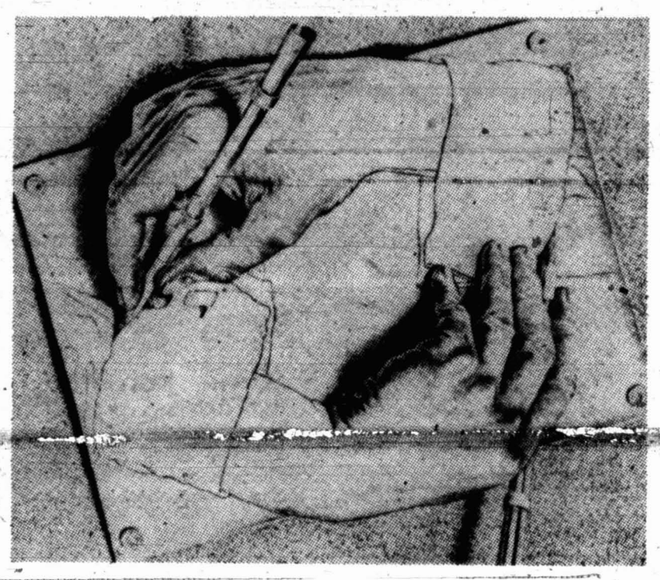

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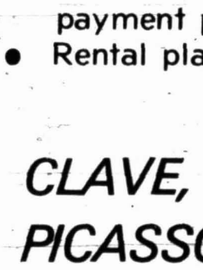

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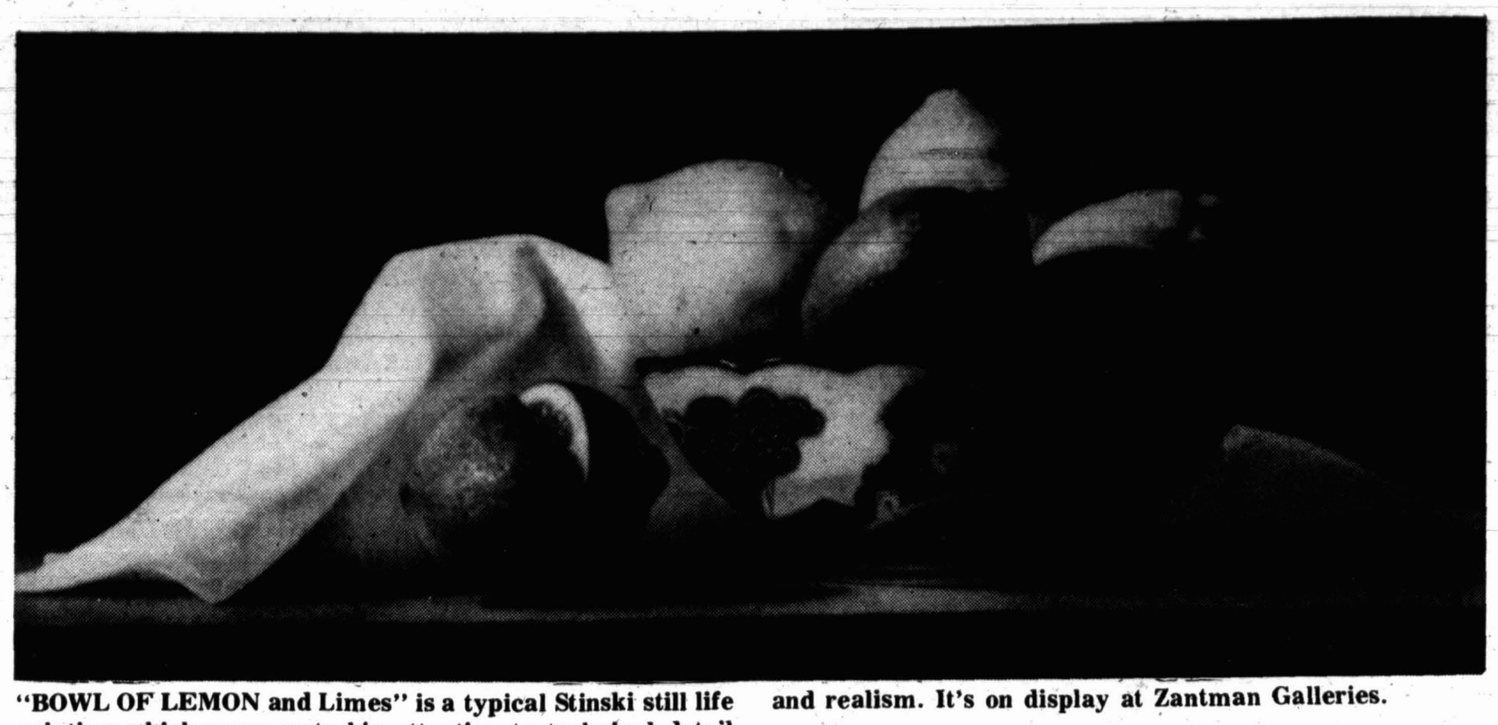

"BOWL OF LEMON and Limes" is a typical Stinski still life painting which represents his attention to technical detail and realism. It's on display at Zantman Galleries.

Stinski exhibit opens at Zantman Galleries

An exhibit of paintings by Gerald Stinski opens July 13 at Zantman Art Galleris, 6th and Mission, and continues through Aug. 23.

A brochure published by the gallery includes reproductions of his paintings most of which are still life works. The paintings juxtapose everyday objects in unusual combinations that suggest elements of surrealism.

But this effect is considerably muted by the vivid colors and textures of such things as purple onions, red and green apples, and orange oranges, which serve to reinforce the physicality, rather than the metaphysical essence, of the objects depicted.

Stinski is fond of putting things inside other things. There is a wine glass filled with long-stemmed cherries; there are broken egg shells filled with fresh strawberries; another wine glass filled with sliced apples; and yet another wine glass filled with daisies.

Juxtaposition is found in a pair of ripe pears resting atop old but unidentifiable books, or a collection of sea shells with an hour glass and another old book, or in a half-peeled orange, its skin drooping languidly off the side of a table whereon rests a pewter tankard.

One is left to imagine what Stinkski intended by these paintings, for there is probably more than a stylized rendering of still life objects: that in itself would hardly rise above graphic art. In the imagining of what the objects convey, the viewer finds his own interpretation.

"Gerald Stinski is a man whose attitude towards his art is very serious, but whose keen sense of humor and level-headed attitude towards life prevents him from taking himself and all the praise bestowed upon him too seriously," says a gallery brochure.

Stinksi was born in Wisconsin in 1929 and prepared for the priesthood and entered a monastery at the age of 18. He decided after a few years that this vocation was not his calling and then joined the Navy.

It was while in the Navy that Stinski discovered his inclination toward painting, which in turn led to his leaving the Navy and beginning the study of art as he painted at night and earned his living as a package designer.

"Gerald Stinski is the man who was not afraid to put his art to the crucial test: an exhibit in the country where everybody grew up with the works of the early Dutch masters all around them," the gallery says.

"A quiet moment of beauty and reflection" is what Stinski says he hopes to convey through his paintings. The gallery says Stinski is capable of spending an "incredible amount of time" picking out from a grocery store just the right piece of fruit for a painting.

"Gerald Stinkski is the dashing young man who goes about town in his Jaguar, who retreats from the noises of life in his cabin in the quiet Mendocino area; who takes seriously a remark...that artists should also come to opening nights of their colleagues," the gallery says.

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Friends of Photography exhibit to open

A new exhibit featuring three young, contemporary photographers will open at Friends of Photography in Sunset Center on July 13. The show, which runs through August 25, features Ken Josephson, Bernard Plossu and Charles Spink. A preview will be held on July 12 from 8 p.m. to 10 p.m. The public is invited.

Charles Desmarais of the Friends of Photography explained that the three photographers were brought together in one exhibit because they all have experimented with using several separate images in combination to create a new and completely different image. As in mathematics, when the whole is equal to the sum of its parts, this new image makes a statement which is different and even goes beyond what the individual image could have revealed.

Spink for example, takes two or more photographic images and creates a collage. Some of the images are his own, others are "found images," that is, images he finds and cuts out of magazines or books. Spink collects disparate images and xeroxes them blueprints them, or photographs them to create a new work of art complete unto itself.

Plossu has series of photographs in sequence, with as many as six photographs making up the completed effect. He also uses pairs of images which together make a statement unrelated to the two images seen separately. These paired images are made up of photographs which stand up on their own when viewed individually.

Josephson is a photographer's photographer. While others take pictures about society or the effect of light on a subject, Josephson makes pictures about photography -- the medium itself. One example is the picture of a picture, reminding one of the old Quaker Oaks box trompe d'oeil. Josephson's photograph depicts a close-up of a tree-trunk upon which is tacked a photograph.

"This type of photograph makes a statement which is perhaps best understood by people who take photographs," Desmarais said. "It makes a statement about the medium itself -- what we can learn from it, how it lies to us about reality."

Josephson is a photography professor at the Art Institute of Chicago. He has exhibited many times at George Eastman House, the Museum of Modern Art in New York and the Pasadena Art Museum. His work is represented in the permanent collections of the aforementioned museums, as well.

His work has also been published in the Museum of Modern Art's book, "The Photographer's Eye" (1966), as well as in "Photography in the 20th Century." **Aperature** and **Image**, two reputable photography magazines, have published his work.

Spink, 26, has exhibited at the Rhode Island School of Design, the Phoenix Art Museum and the Santa Barbara Museum of Art. He has been a professor at the University of Northern Iowa in the Department of Art, and is presently living in Santa Paula, Calif. near Los Angeles.

Plossu, featured in a **Pine Cone** interview last week, is a French photographer whose work has been published in numerous magazines in France, Spain, Germany and Italy. He has had his work published in the international photographic magaizne **Camera** and will again have a portfolio of his work featured in the upcoming July issue of that magazine. He has exhibited at the Bibliotheque Nationale in Paris.

art and artists

"STOCKHOLM" is just one of many photographs being previewed July 12 at the Friends of Photography gallery in Sunset Center. The exhibit will feature three contemporary photographers: Ken Josephson, Bernard Plossu and Charles Spink.

Harrison Library offers storytimes for tots

Registrations are still being taken at Harrison Memorial Library for the July "Tuesdays for Tots" storytimes. On each Tuesday in July, storytelling sessions are being held in the Children's Room at [illegible] for three-and four-year olds. Group size is limited to 15 children.

Boys and girls who have been in kindergarten, first, or second grades this past year are invited to storytime at 2:30 p.m. on Tuesday afternoons in July. A maximum of 20 children will be allowed in this group.

Parents may register their child for the storytime sessions in person at the library or by calling 624-4629.

For third graders and up, "Thursday Thingys" will happen at 3 p.m. for six more weeks. Different, fun hobbies or interests are shared at these meetings.

County fair talent search underway

A talent search currently underway in Monterey County will result in the crowning of a Junior King and Queen at the Monterey County Fair on Thursday, July 25.

One of the traditional highlights of the Fair's annual "Kids' Day" is the talent show on the outdoor stage, with the winners receiving the king and queen titles plus bicycle prizes. Entry blanks have been sent to the recreation department in the various county communities, and preliminary contests will be completed by July 19. Four winners from each community will compete at the Fair. Interested persons can get in touch with the local recreation departments. The age range is six to 12.

A watermelon feed will also be part of Kids' Day at the Monterey County Fair, and a children's pet show will be held on the outdoor stage on Wednesday, July 24.

10a.m.-9p.m.

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Art Association presents work of new members

The Carmel Art Association is currently showing the work of three newly elected members.

Watercolors by Margaret Roberts of Pebble Beach and Fred E. Brooks of Carmel are displayed in the center gallery.

Wooden sculpture by William Lee Smith, of Del Rey Oaks, is on display in the Beardsley Room.

Fred E. Brooks has a bold approach, both realistic and rhythmic. He uses a limited palette of strong, rich colors, thus creating a very definite mood. This is seen in his wet into wet paintings "Meditation at Moonstone Beach" and "Bridgeport Winter." His paintings "Hull Repair" and "Spanish Village," rendered on dry paper, using a limited palette, are both realistic and bold in approach, portraying a most convincing mood, as does his painting "Dairy."

Margaret Robert's work is delightfully etherial and mystical as may be seen in both of her paintings "Patchwork of Rhythm" and "Agaricus Augustus" (mushrooms), in which the subject matter is interwoven with the background, resulting in a fanciful design of muted colors. In her painting "Tobacco Pouch Barn" we find a very deserted barn emerging from softly blended background and foreground foliage.

Sculptor William Lee Smith works in stacked laminated wood consisting of teak, walnut, rosewood, maple and seguwa, a Brazilian wood. He respects the texture of the material, knowing its character and limitations. His structures are solid, and perfectly calculated architectonics, and he avoids unessential details. He combines craftsmanship with a creative imagination which is nourished, in some structures by the Chippewa Indian culture.

"POINT PINOS Lighthouse" by Carmelite Fred E. Brooks is part of the current exhibit at the Carmel Art Association.

Swanson exhibits at Gallery Americana

Ray Swanson's one-man will return for a fourth appearance at Gallery Americana, Carmel, on July 13.

Swanson's sensitive and compelling portayals of Indian life and activity will highlight the exhibit.

Winner for the second consecutive year of the coveted Gold Medal Award by the Franklin Mint Gallery of American Art, Swanson adds this recent honor to a growing list of distinguished awards and critical acclaims.

The subtlety of spirit in Swanson's work transcends mere good technique and spells the difference between good painting and great painting. With the vitality of the American masters of the past and with that certainty of line, color and composition of the best of twentieth century fine art, he brings the pathos, the nostalgia, the poetry and timeless beauty of our American heritage to the foreground of contemporary thought.

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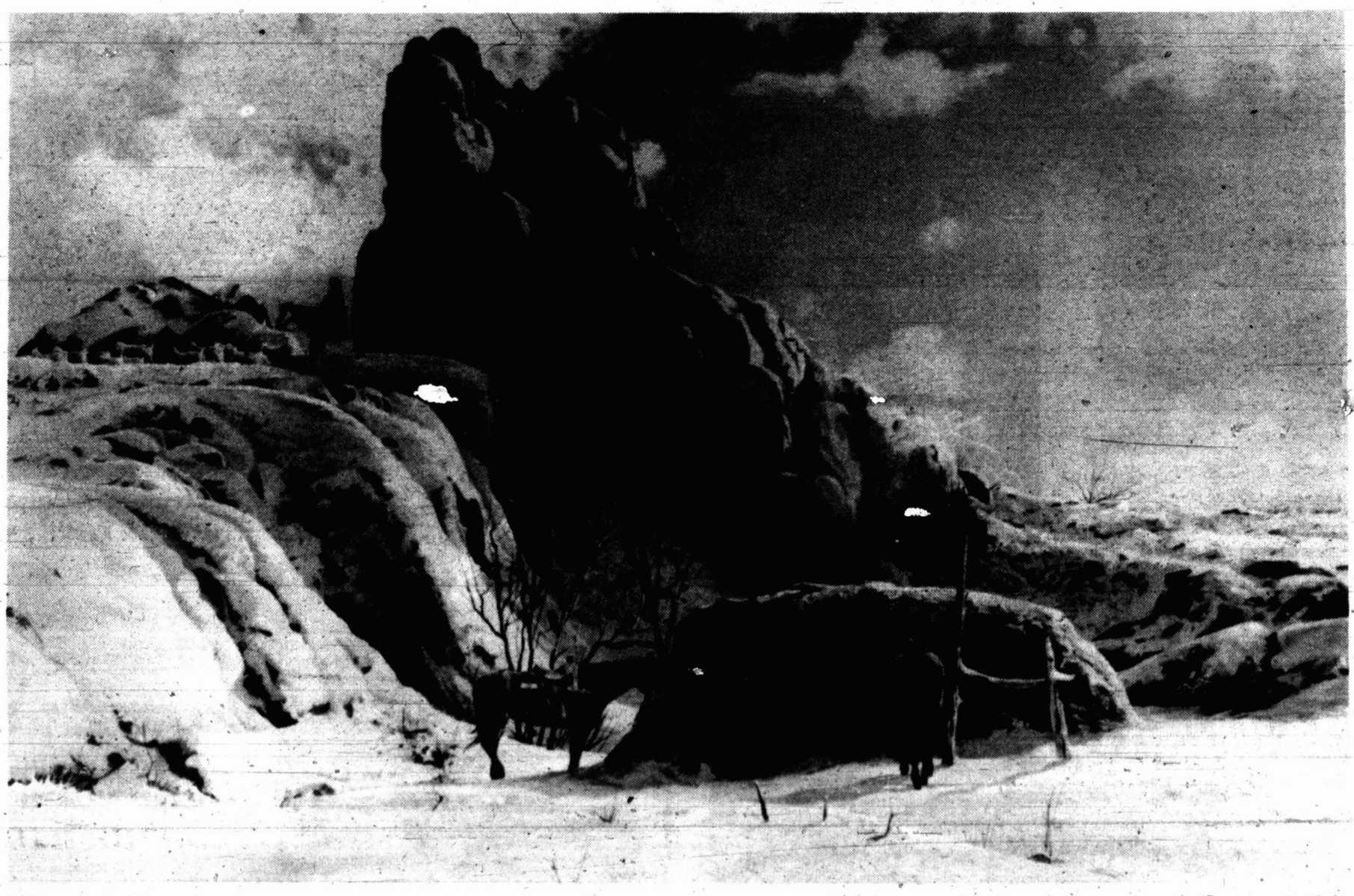

Corner 6th and Lincoln Phone 624-5071 See ad this issue

The Bach Festival

'Every festival is new . . .'

CARMEL Bach Festival conductor Sandor Salgo and his wife, Priscilla, director of the Festival Chorale and Musical Assistant, have returned to Carmel every summer since 1956 to participate in the musical festival, and yet their enthusiasm never wanes.

"Every festival is new," Salgo said. "One has barely scratched the surface of the treasurers of the Baroque period. Bach alone has written over 260 cantatas. How much can one do in ten days?"

He indicated that in the past 18 years he has seldom repeated a program, with the exception of the cycles.

"People make the festival, too," Priscilla added. "It is fun to see the old friends who return each year, and there is always the excitement of meeting new ones. It is wonderful to see how the newcomers fall in love with the festival."

"Every year's program is different and yet shares a common viewpoint," Salgo said. This year is the year of the mass, an occurance which happens every second year. This years work is the "Mass in B minor," which will be presented at the Sunday matinees.

"We are opening the program with a very important work, the Easter Oratorio. It is a very great piece; I'm trying to find out why it is so seldom done," the maestro said. "There have been recordings made of it, though. It was written about the same time as the Mass in B minor; there is a stylistic kinship between the two works, especially in the sanctus movement of the mass and the last movement of the cantata."

A newcomer to this year's festival will be German violinist, Lukas David. How did Salgo come to choose him?

"There are several reasons why I chose Lukas Daivd. First, he came highly recommended by San Francisco critics who had traveled throughout Europe. I wanted somebody who plays rather unostentatiously, a style which Bach needs. I don't like the flashy, virtuoso type of violinist.

"Second, I acted on the basis of a wonderful experience I had once -- a gamble I made three years ago on a German musician, Chritstiane Edinger. I brought her here to the festival and since then she has catapulted to fame. She was a great success here for three years, and so I'm gambling again."

Salgo has neither heard David nor met him; he's basing his judgement on critics' recommendations. He has, however, listened to quite a few German violinists at private musical events in San Francisco and admits to being "very much taken by them." They are extremely well-educated, he said, and they play with a great deal of fire.

Lukas David is being sent over to this country by the German government as a goodwill gesture, and this will save the festival a lot of expense.

OF SPECIAL interest should be the many recitals to be held in the mornings during the two-week festival. The evening schedules have been programmed to be repeated in the second week, but the morning program will be more varied.

Especially exciting performers, according to Salgo, will be flutists Lousie Di Tullio and Martha Blaine and baritone Douglas Lawrence, "one of our most illustrious singers." He is also full of praise for haprsichordist, Bess Karp, who had great success last year playing the harpsichordist continuo and who is a featured soloist this year. Salgo spoke highly of guitarist George Sakellariou, as well. "There will be a great deal of variety," he said.

Also of special interest should be the missa, "Puer natus est," to be featured at the Founders' Memorial Concert at the Mission Basilica. This performance will be the first of this piece in the United States. It was recently discovered and has not been available. Salgo was able to receive a copy of the score when a friend of his, a former chairman of the music department at Oxford, England, photostated the material and sent it on.

The Thursday concerts are entitled "Bach and his Heirs" and feature such composers as Brahms, Barber and Bruckner. Salgo explained that these men are Bach's heirs in that Bach's influence was wide-spread. The word "Bach" means "little brook" in German. Beethoven said that the name, when applied to Bach, should translate as ocean since everything goes from there and comes back again.

"His influence was tremendous," Salgo said. "Bruckner considered Bach his model; Samuel Barber wrote the "Capricorn" concerto on the model of Brandenburg Concerto No. 2. Brahms was one of the founders, with Mendelssohn, of the Bach Gesellschaft, the first Bach society. The society published Bach's works for 30 years, and Brahms ws very much involved in this effort. Beethoven, Schumann and Bach are my spiritual ancestors, Brahms said.

The Music for Young Listeners program, to be held Monday, July 22, will present the first movements of both the Brandebury Concerto No. 2 and the "Capricorn" Concerto by Barber. Bess Karp will play a movement from a harpsichord concerto and explain the harpsichord to the young listeners. In addition, there will be a selection from the mission concert, the rousing coroation anthem of Handel, "Zadok, the Priest."

Salgo indicated that the planning for the festival goes on all year. "Practically the day after a festival ends we start on the next one," he said. "I have a notebook in which program ideas are written down and nurtured, musical dreams are noted."

He also spends the interim year between festivals going to New York, Los Angeles and other cities to look for soloists, to listen to voices and to discover new names and faces. The soloists, once chosen, are given their assignments will ahead of time, and if they are geographically convenient to Salgo, he visits them to instruct and make suggestions. The ones who live farther away receive written instructions.

The Carmel Fesitval Chorus begins practicing in February, while the orchestra arrives ten days before the opening of the festival. "They are selected because they are able to learn very fast. Each orchestra member is selected by personal auditon."

Part of the Bach Festival's success, he said, is due to the careful preparation. "We pretty well know one year ahead of time what the next program will be."

Conducting such a festival is extremely exciting for a conductor. "With concerts every night, it is a tremendously cumulative thing. The momentum grows and grows and finally explodes. It's what we call "festival fever."

Why is it that a Bach Festival has become so popular? Why is it not a Beethoven Festival or a Handel Festival? As Salgo explained, public concerts originally became popular in the 18th century, and romantic music was more suited to the public in this form. "Now, however, knowledge about earlier styles of music is more widespread, yet we still find concerts of romantic music more popular."

"We in the 20th century understand the genius of Bach, both philosophically and esthetically. The 20 century feels closer to the 18th century than it does to the 19th. In both the 18th and 20th centuries there exists a basic respect for science and reason. There seems to be a direct kinship between the two centureis."

This year Sandor Salgo leaves his teaching post at Stanford University. He will continue as the conductor of the Marin County Symphony, the "Music in the Vineyards" series in Saratoga, and of course, the Carmel Bach Festival. In addition, he hopes to do some foreign traveling and guest lecturing.

Immediately after this year's festival, he will be conducting members of the San Francisco Symphony at the "Music in the Vineyards" in Saratoga, after which he and his wife will return to her native Maine for a bit of quiet seclusion, well-deserved rest, and delicious lobster. It will be a recuperation after the Bach Festival and a revitalization in preparation for the next one.

Heralding trombones to open 37th annual Bach Festival

True to tradition, the "heralding trombones" will open the 37th season of the Carmel Bach Festival July 15 at Sunset Theatre. Audiences will be ffered a 14-day feast of favorite works and first-time performances of the Baroque masters combined with unusual new ventures, all under the baton of Sandor Salgo, the Festival's music conductor and director since 1956.

Because of the Festival's recently expanded two-week season, inaugurated in 1973, each major concert will be repeated, affording ample opportunity to hear the entire program.

The season's highlights are richly varied.

The Festival's first-time performance of J. S. Bach's **Easter Oratorio** will climax the opening night concert July 15 (repeated July 22). Soloists will be Sue Hinshaw Goreniuc, soprano; Carole Walters, alto; Gregory Wait, tenor, and Douglas Lawrence, baritone. Included in the same all-Bach program will be the **Brandenburg Concerto No. 2** with Laurie McGaw, trumpet; Louise Di Tullio, flute; Raymond Duste, oboe, and Rosemary Waller, violin.

Mozart's Second Horn Concerto to be heard July 16 and 23, is another Festival first. Soloist will be Arthur Krehbeil, co-principal horn with the San Francisco Symphony. Also included will be **The Seasons** of Vivaldi, featuring four different violinists.

The Wednesday night concerts, at 10 p.m. in the dramatic, candlelit setting of Carmel Mission Basilica, will be devoted to sacred music of the English court -- the Baroque period and before. The a cappella mass, **Puer natus est**, composed in 1555 by Thomas Tallis, will be performed for the first time in the country at these two concerts, July 17 and 24, by the Festival Chorale directed by Priscilla Salgo.

The chorale, augmented by other voices, will also present the rarely heard 40-part **Spem in alium**, by the same composer, an unbelievably intricate motet involving 40 separate voices -- in eight groups of five singing in different parts of the church. Works by Purcell, Handel and Byrd will complete this memorable event.

Thursday night (July 18 and 25) will bring a change of pace. The program, entitled "Bach and his Heirs," will show the master's always-present influence upon composers of later periods. Carole Walters will sing Brahms' **Rhapsodie** for alto and male chorus.

Louise Di Tullio, flute, Raymond Duste, oboe and Edward Haug, trumpet -- long-time festival favorites -- will be featured in the **Capricorn** concerto of Samuel Barber. The concert will also include Bruckner's **Te Deum**, in observance of the 150th anniversary of the composer's death, with soloists Karen Altman, soprano; Carole Walters, alto; Gary Fisher, tenor, and Michael Gallup, bass.

The program will return to Bach for its conclusion: the well known canata, **Christ lag in Todesbanden**, with the festival chorale.

Solo piano works of Bach, played by Istvan Nadas, will open the Friday night concerts, July 19 and 26. Nadas will perform the **English Suite No. 5** and the **Partita No. 5** Following intermission the curtain will rise on Georg Phillipp Telemann's light-hearted opera, **Pimpinone**. The two roles, those of Vespina and Pimpinone, will be sung by Sue Hinshaw Goreniuc, soprano, and Michael Gallup, bass.

Composed by Telemann for the Hamburg Opera, of which he was musical director, this rarely performed chamber opera will be directed by Charles Lyons, chairman of the department of drama at Stanford University, with set and costumes designed by William S. Eddelman, also of Stanford.

Saturday night's concerts (July 20 and 27) will open with Karen Altman as soloist in the Mozart motet, **Exsultate, jubilate**. Two concertos will be included: Mozart's **K. 503 for Piano**, with Istvan Nadas, and Bach's **Concerto in A minor** with the German violinist Lukas David. David, who appears for the first time at the festival, is a descendant of Ferdinand David, violinist, composer and close friend of Felix Mendelssohn.

On the afternoon of July 21, and again the following Sunday, July 28, Bach's great **Mass in B minor**, crowning event of this year's Festival, will be heard with Karen Altman, Carole Walters, Gregory Wait and Douglas Lawrence as major soloists.

Many of the prinicpal soloists of the Festival will offer a series of morning recitals at 11 a.m., Tuesday through Saturday of both weeks, affording an opportunity to sample choice selections of the Baroque repertoire in an informal, more intimate setting -- the parish hall of All Saints' Episcopal Church -- at the price of $3.50 Two afternoon organ recitals at Bethlehem Lutheran Church will be given by Lawrence Moe (July 16) and Kenneth Ahrens (July 23).

Lectures and symposia on various aspects of the music will be presented, free of charge, throughout the Festival by Raymond Kendall, Joseph Kerman and Samson Knoll.

Information concerning the festival program may be obtained by calling (408) 624-1521. A limited number of seats are still available for several of the major concerts, including those at the Carmel Mission Basilica. Recital tickets are also available.

Several 'firsts' in this year's festival

Several "firsts" for the Carmel Bach Festival, July 15-28, and one "first in the United States" will highlight the festival's 37th season, with Sandor Salgo as music director and conductor.

The **Easter Oratorio** will climax the all Bach opening night concert July 15, and will be heard again the following Monday, July 22. Supported by the Festival chorus, Chorale and orchestra, the soloists will be Sue Hinshaw Goreniuc, soprano; Carole Walters, alto; Gregory Wait, tenor, and Douglas Lawrence, baritone. The soprano soloist July 22 will be Karen Altman.

Other festival firsts will include the **Second Horn Concerto** of Mozart with Arthur Krehbiel (July 16 and 23); **The Seasons** of Vivaldi with four different violin soloists -- Lukas David (the German violinist whose first appearance at the Bach Festival this will be), Rosemary Waller, Mark Volkert and Polly Sweeney (July 16 and 23); the Brahms **Rhapsodie** for alto, male chorus and orchestra, with Carole Walters, and Bruckner's **Te Deum**, chosen in observance of the 150th anniversary of the composer's death, with Karen Altman, Carole Walters, Gary Fisher tenor, and Michael Gallup. (July 18 and 25).

With the assistance of Prof. Joseph Kerman of Oxford University and the University of California at Berkely, it has been made possible for the festival to present the mass, **Puer natus est**, of Thomas Tallis in its program of sacred music at the English court, to be heard in two late evening concerts at 10 p.m. at Carmel Mission Basilica.

This is a first performance in this country, and will be followed by Tallis' 40-part motet, **Spem in alium**, for 40 separate voices. Other works of pre-Baroque and Baroque English masters will be heard in the candlelit setting of the historic mission.

Eight daytime recitals to provide variety

Eight daytime recitals offered during the Carmel Bach Festival, will provide audiences with an opportunity to sample choice selections of Baroque and other music, both vocal and instrumental, in the small informal setting of All Saints Episcopal Church parish hall in Carmel at convenient hours and popular prices. The morning recitals, featuring many of the festival's major soloists, will begin at 11 a.m., with unreserved seats priced at $3.50.

Two organ recitals on July 16, by Dr. Lawrence Moe, and on July 23, by Kenneth Ahrens, will be held at Bethlehem Lutheran Church, Monterey, at 3 p.m., also at $3.50. Tickets are available for all 10 recitals.

Recital programs will feature a presentation of flute and harpsichord sonatas by Louise Di Tullio, Martha Blaine and Bess Karp, on July 20 and 27. The series will begin with a song recital by Douglas Lawrence, baritone, and Thomas Goleeke, tenor, assisted by Darlene Lawrence, piano on July 16, followed by performances of violin and harpsichord sonatas with Louise Di Tullio and Lukas David, July 17 and 24; a song recital on July 18 by Carole Walters, alto, assisted by Richard Dorene at the piano. and a Bach suite for solo cello on the same program, played by Sally Kell; guitarist Geogre Sakellariou, July 19; a harpsichord recital by Bess Karp, July 23; chamber music for strings and wind instruments, as well as English songs, presented by Glenna DeWeese, July 25, and, on July 26, the Carmel Consort, with James Schwabacher, tenor, and George Sakellariou, assisted by Kenneth Westrick, tenor, with Robert Barnard, bass, and Bess Karp, harpsichord.

Tickets are available at the Bach Festival office, Room 11, Sunset Theatre, Carmel, from 10 a.m. to noon and from 2 p.m. to 4 p.m. A limited number of tickets will be available at the door before the recitals. For further information, call (408) 624-1521.

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Soprano Karen Altman makes first appearance

New York soprano Karen Altman makes her first appearance with the Carmel Bach Festival as soloist in the **Mass in B Minor** July 21 and 28, Bruckner's **Te Deum** July 18 and 25, and Mozart's **Exsultate, jubilate** July 20 and 27.

Selected by Leonard Bernstein as soprano soloist in the world premiere of his **Mass** at Kennedy Center, Miss Altman was also heard with the Chicago Symphony under George Solti in both the New York and Chicago performaces of Schoenberg's **Moses and Aaron.**

The previous year she sang the role of Freia in **Das Rheingold,** under Solti's direction, and was invited to return to the Chicago Symphony in 1972-73 to sing Gutrune in concert performances of **Gotterdamerung.**

With the Philadelphia Orchestra she has performed Handel's **Messiah** which she has also sung with the National Symphony in Washington, D.C. She has been heard repeatedly in Philharmonic and Carnegie halls in the Brahms **Requiem** the Mozart **Requiem,** Kodaly's **Te Deum** and the **Messiah,** in addition to **Das Rheingold** and **Moses and Aaron.**

Miss Altman studied at the Juilliard School, received her early opera experience as a member of the Metropolitan Opera Studio and made her European debut in 1971 as Pamina in **The Magic Flute** with the Frankfurt Opera. Her United States engagements during the 1972-73 season included appearances in leading roles with the Kansas City Lyric Opera and the Columbus Symphony.

This past season her engagements included Verdi's **Requiem** with the Kansas City Philharmonic. She has also appeared in Beethoven's **Ninth Symphony** with the Boston and Oakland symphonies and the New Orleans Philharmonic.

In September she will join the Dusseldorf Orchestra as leading lyric soprano.

KAREN ALTMAN

Raymond Duste makes 19th Bach Festival appearance

Raymond Duste of the San Francisco Symphony returns for his 19th appearance at the Bach Festival, performing in the second **Brandenburg Concerto** July 15 and 22 (with Laurie McGaw, trumpet; Louise Di Tullio, flute, and Rosemary Waller, violin), and in the **Capricorn Concerto** of Samuel Barber July 18 and 25 (with Miss Di Tullio and with Edward Haug, trumpet).

Duste also plays with the San Francisco Opera Orchestra and is director of the Bach to Mozart group and the California Wind Quintet. A professor at California State University, he also teaches privately and at Stanford University.

[illegible] Francisco Conservatory of Music with Merrill Remington and in Philadelphia with Marcel Tabuteau. Duste has made several recent recordings on the Cambridge label.

RAYMOND DUSTE

Light opera 'Pimpinone' to be presented

To represent Baroque opera in the 37th Carmel Bach Festival, Maestro Sandor Salgo has chosen **Pimpinone,** the brief, lighthearted "chamber opera," composed by Georg Phillipp Telemann for the Hamburg opera, to which the composer was appointed musical director in 1722.

It was first performed there in 1725. The two roles, Vespina, the wiley servant girl who contrives to win the heart of a rich, complacent bachelor, Pimpinone, much older than she, and then to achieve complete domination over him, will be sung by Sue Hinshaw Goreniuc, soprano, and Michael Gallup, bass, supported by a small chamber orchestra.

A special English translation by Stevens Garlick of the Stanford University German department will enable the audience to follow the lyrics. The staged opera will be directed by Charles Lyons, chairman of the drama department at Stanford, with costumes and set designed by William S. Eddelman, also of Stanford.

Pimpinone will be presented on the two Friday evenings of th Festival, July 19 and 26.

Tenor Gregory Wait returns this year

Appearing in his fourth consecutive year with the Chorale, Gregory Wait returns as tenor soloist in the **Easter Oratorio,** the Bruckner **Te Deum** and the Sunday performances of the Bach **Mass in B minor.**

A graduate of Chapman College in Southern California, Wait at present is interim director of choral activities there as well as minister of music at the West Anaheim United Methodist Church. For the past two years he has been music director of the Lutheran Chorale of Los Angeles, and in June served as a choral clinician at the summer music workshops sponsored by the Bach Festival and the Lyceum of the Monterey Peninsula.

Wait's recent performances have included Orff's **Carmina Burana** with the Los Angeles Master Chorale and Pennsylvania Ballet and with the William Hall Chorale in Benjamin Britten's **Ballad of Heroes.** With this group he will tour Greece and Yugoslavia later in the summer as soloist and associate conductor.

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Thomas Goleeke in recital

Since Thomas Goleeke's first association with the Carmel Bach Festival as a member of the chorus in 1960 he has returned many times as a chorale member and soloist.

This year he will be heard in recital with Douglas and Darlene Lawrence July 16. Associate professor of music and head of the voice department at the University of Puget Sound, Goleeke is a frequent soloist with the Tacoma Symphony.

This past season he sang with the Oregon Symphony in Portland and in recitals in Idaho, Oregon and Washington, as well as performing solo parts in Bach's **Passion According to St. Matthew** with the Leonard Moore Chorale, and in the **Passion According to St. Matthew** and the **Mass in B Minor** in Seattle.

Nadas to perform piano works this year

Pianist István Nádas, artist-in-residence and professor of music at Washington State University, makes his third appearance at the Carmel Bach Festival, last performing here as soloist in 1969.

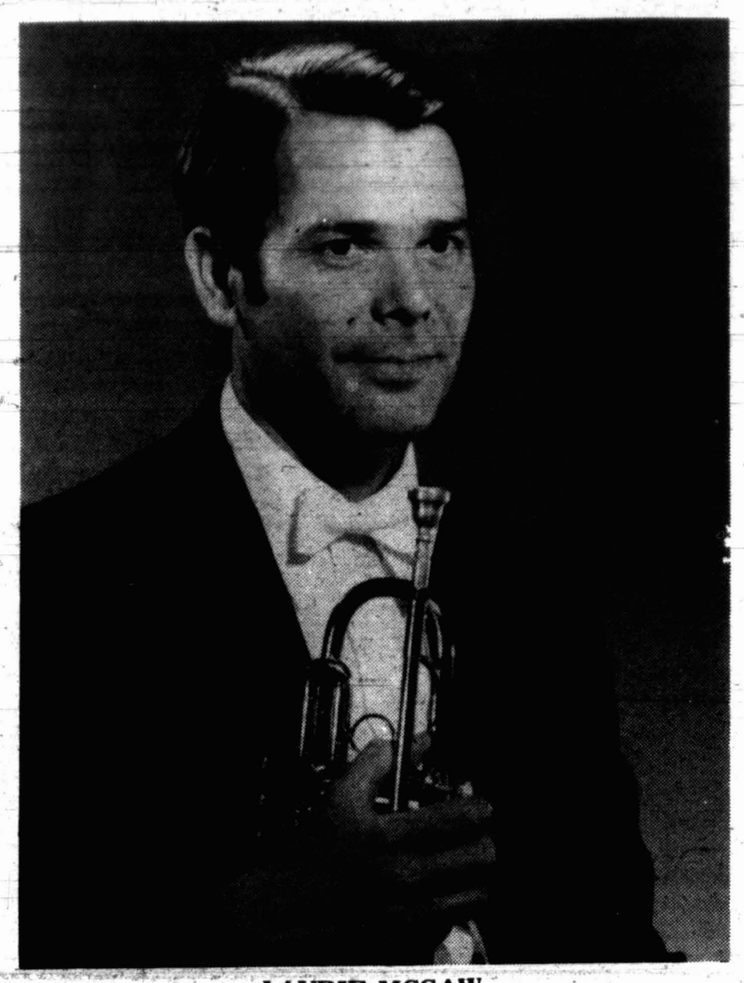
He will be heard July 19 and 20 in piano works of Bach, and will play the Mozart **Piano Concerto in C major** (K. 503) July 20 and 27.

A native of Hungary, Nádas studied piano with Béla Bartók and composition with Zoltan Kodaly. Touring Europe as a soloist in his teens, he was eventually appointed director of the piano department at the National Conservatory of Caracas, Venezuela. Moving to the United States in 1953, he taught at Loyola and San Francisco State universities.

Harold Schoenberg, **New York Times** music critic, included his recording of Beethoven's **"Hammerklavier" Sonata** in a "Ten Best Recordings of the Year" list.

A concert tour to Fiji, Australia and New Zealand in 1967 was followed in 1968 by his becoming artist-in-residence at the University of Dundedin, New Zealand, where he performed the complete cycle of 32 Beethoven sonatas; during a subsequent visit to New Zealand in 1970 he performed the complete solo keyboard works of Bach.

In recent years Nádas has frequently performed in the Northwest, Canada, the Midwest and California. This is the second summer that he has given a month-long piano seminar at Monterey Peninsula College.



LAURIE MCGAW

Laurie McGaw to solo in 'Brandenburg Concerto'

Laurie McGaw, assistant principal trumpet of the San Francisco Symphony, will be soloist in the **Brandenburg Concerto No. 2** on opening night July 15 and again July 22.

A graduate of the University of California at Berkeley, McGaw studied trumpet with Victor Kress, Harold Mitchell and Gerard Schwarz, recently appointed principal trumpet with the New York Philharmonic. He participated in the first concert by new San Francisco Symphony members at the Leion of Honor in January 1973 and last fall was soloist in the San Francisco Symphony's Little Symphony performance of the second **Brandenburg Concerto** conducted by Karl Richter.

In November 1972 he gave a solo recital, later repeated at a University of California noon concert.

More recent appearances include a trumpet and organ concert in Grace Cathedral with John Fenstermaker the San Francisco Chamber Music Society's Christmas concert and several performances with the San Francisco Chamber Orchestra directed by Edgar Braun.

In March of this year he performed with the Mosaic Chamber Group the seldom heard **Concertino in E flat** by Albrechtsberger at the University of California, Berkeley. This is McGaw's first appearance with the Carmel Bach Festival.

EDWARD HAUG

Haug returns as Baroque trumpter

Edward Haug, a specialist in the Baroque trumpet, returns this year for his 17th Bach Festival season.

A member of the San Francisco Symphony, the San Francisco Opera Orchestra, and the Bach to Mozart group, Haug has taught for 28 years at he San Francisco Conservatory of Music. He is also a member of the Camara Brass Quintet which is noted for its performances of Baroque music. He recently married pianist Roslyn Frantz.

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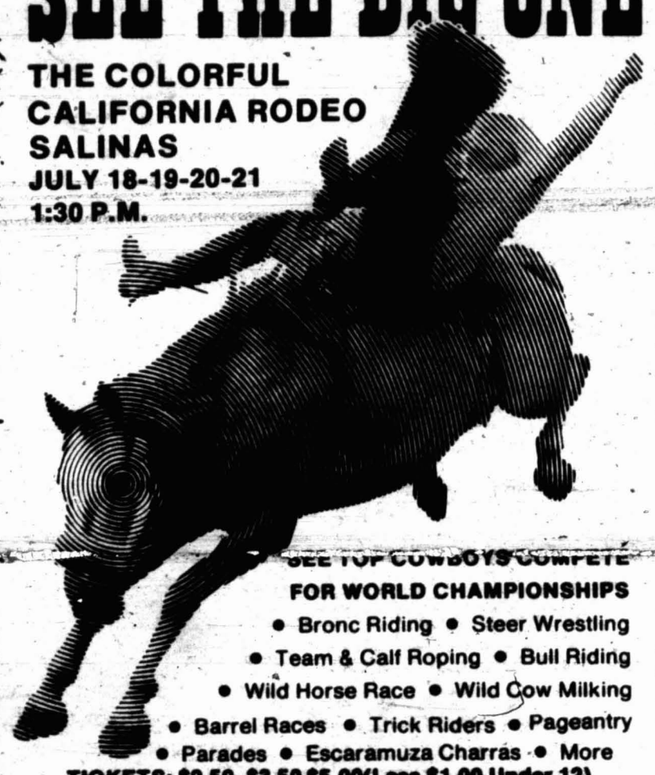

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Festival artists

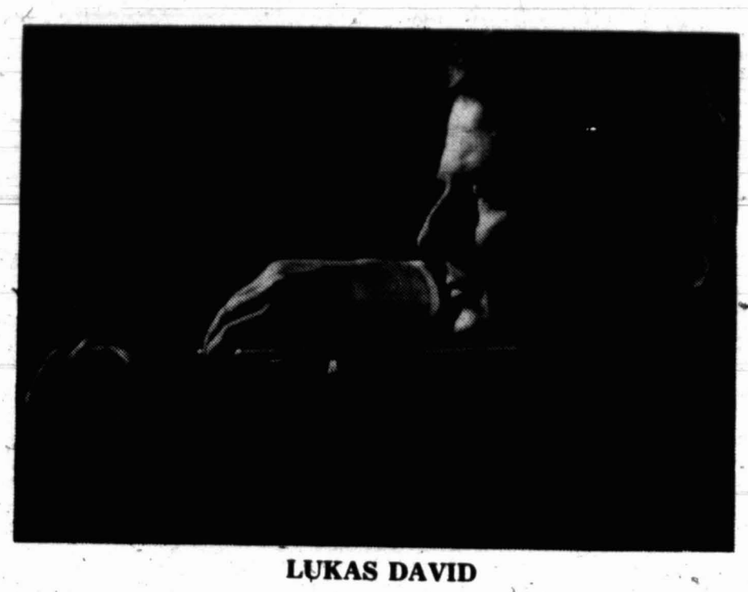
MICHAEL GALLUP

Michael Gallup to sing in 'Pimpinone'

One of this season's soloists, Michael Gallup of Los Angeles will sing the title role in **Pimpinone**, the Tellemann opera to be presented July 19 and 26. Gallup has appeared in numerous roles with the Pacific Opera Theatre and other Southern California opera companies.

He was a 1972 finalist in the San Francisco Opera auditions and also the winner of a National Opera Institue award. As a music student at California State University, Long Beach, he won the Outstanding Service Award and Scholarship offered by the University's Fine Arts affiliates.

Gallup studied with William Vennard and William Eddy of the University of California and with Beatrice Rowe of Pasadena; he has coached with Ernest St. John Metz, Dr. Hans Lampl and Mildred Warenskjold.



LUKAS DAVID

Lukas David to perform

On a visit to this country from Germany, violinist Lukas David will perform the **A Minor Concerto** of J. S. Bach at the July 20 and 27 concerts of the 37th Carmel Bach Festival, July 15-28.

David is a descendant of Ferdinand David, composer, violinist and close friend of Felix Mendelssohn and the first to perform Mendelssohn's well known **Violin Concerto in E Minor.** He will also be heard as one of the four soloists in the July 16 and 23 performances of Vivaldi's **The Seasons.** This will be Mr. David's first appearance at the Festival.

Pianist Istvan Nadas, who is conducting summer music classes at Monterey Peninsula College June 24 through July 26, will also be heard in the July 20 and 27 concerts as soloist in the Mozart **Piano Concerto K. 503.** The first part of the Friday night programs (July 19 and 26) will be devoted to Bach keyboard works, with Nadas playing the **English Suite No. 5** and **Partita No. 5.**

Coming from New York City to join the festival for the first time will be soloists Karen Altman, soprano, and Carole Walters, mezzo. Miss Altman was selected by Leonard Bernstein as soprano soloist in the world premiers of his **Mass** at Kennedy Center. Miss Walters was top prize winner in 1972 of the International Music Competition in Munich.

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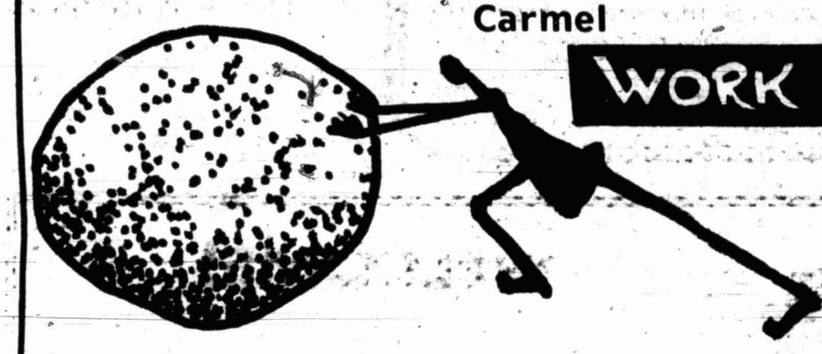

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- **Pantsuits**

Douglas, Darlene Lawrenee performing together

After performing in Stuttgart, Germany, in Haydn's **Creation** at the Schwetzinger Festspiele, at the Ludwigsberg Festival in Beethoven's **Ninth Symphony**, conducted by Wolfgang Gonnerwein, and also singing the role of Ottokar in **Dar Freischütz**, Douglas Lawrence returns to Carmel for his eigth consecutive season with the Bach Festival.

He will be heard in the **Easter Oratorio** July 15 and 22, the **Mass in B Minor** July 21 and 28, and in recital with his wife, Darlene Lawrence, July 16.

Lawrence, who made his debut with the San Francisco Opera last season, appears at the Summer Festival of Music in Eugene, Ore. this month and will sing the **Ninth Sympnohy** with the Philadelphia Orchestra under Eugene Ormandy in Saratoga Springs, New York, in August. He also has engagements this summer in Aspen, Colo. and Lucerne, Swtizerland.

He has sung more than a dozen major roles in the Hollywood Bowl, and among his many performances at the Los Angeles Music Center have been the West Coast premiere of Pendecki's **Cosmogny**, directed by Zubin Mehta, and the role of Valentin in **Faust** with a cast including Dorothy Kirsten.

Last year he recorded Benjamin Britten's **War Requien** with the Vienna Boys' Choir and the Vienna Philharmonic. Lawrence is on the music faculty of the University of Southern California and is a soloist with the Los Angeles Master Chorale.

Leader of the Carmel Bach Festival Chorale, Darlene Lawrence will also appear as pianist in the July 16 recital with her husband and with Marcia Hunt, alto.

Author of a recently published book of hymn arrangements for handbells, Mrs. Lawrence assists her husband with his University of Southern California classes and with his master classes and lecture-recitals at universities throughout the country.

She has accompanied Lawrence in some 35 recitals this past season, and has also accompanied Carol Neblett and Karen Armstrong. As a Hollywood studio singer, she has recorded a dozen albums during the past year.

A student of Sergei Tarnowski, Muriel Kerr, Gewendolyn Koldovsky and John Crown, Mrs. Lawrence recieved her M.A. in music from USC and has taught choral music in junior high schools.

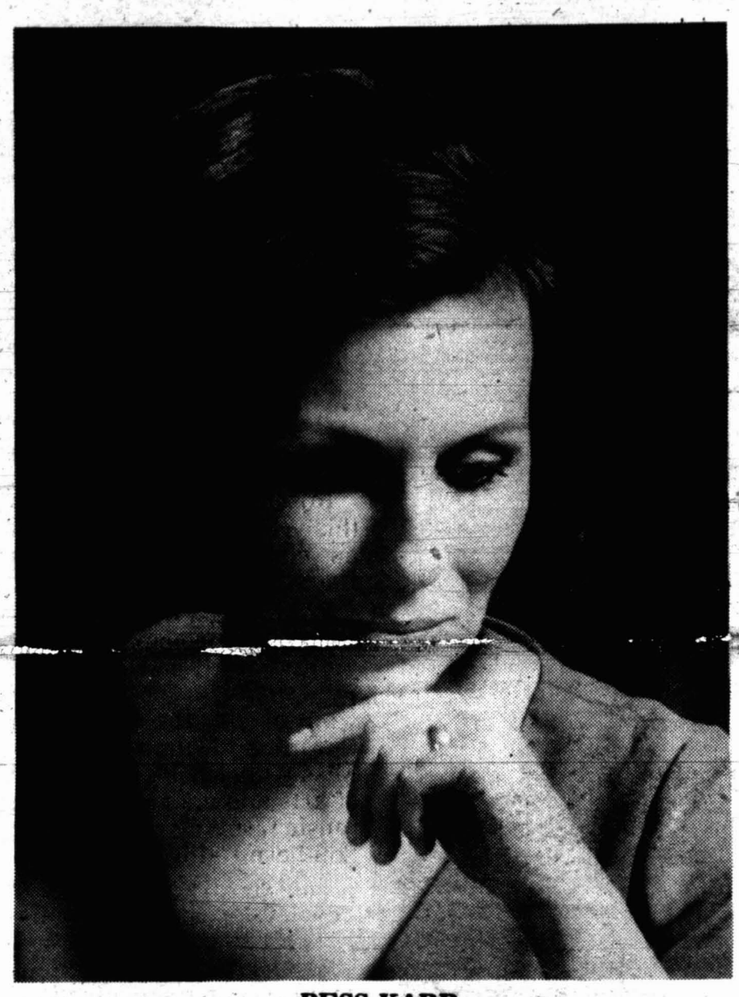
Festival artists

Bess Karp returns as continuo

Bess Karp returns to the Bach Festival for her second consecutive season, playing in many of the morning recitals, providing continuo, and as soloist in the **G Minor Concerto** to be performed in the opening night (July 15) program and again July 22.

On the music faculties of both the University of California, Los Angeles, and Immaculate Heart College, Mrs. Karp studied with Malcolm Hamilton. She had made solo appearances with the Los Angeles Chamber Orchestra, at the Hollywood Bowl, the Los Angeles Bach Festival and the Monday evening concerts.

This past season she played with the Beverly Hills Chamber Orchestra and next spring will perform the harpsichord partitas in a festival at the University of California, Los Angeles, that will present the first West Coast preformance of Bach's complete **Clavierubung**, with Ralph Kirkpatrick and Igor Kipnis.



BESS KARP

Raymond Kendall to lecture

The lectures of Raymond Kendall have been of interest to Bach Festival audiences for 10 years.

Now dean of the School of Performing and Visual Arts of the United States International University, San Diego, as well as consultant to several foundations, Kendall was formerly dean of the School of Performing Arts of the University of Southern California and executive director of the Young Musicians Foundation of Los Angeles. He holds degrees from Occidental College, Stanford University, Cornell Univeristy and the University of Basel.

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Martha Todd Blaine

combines careers

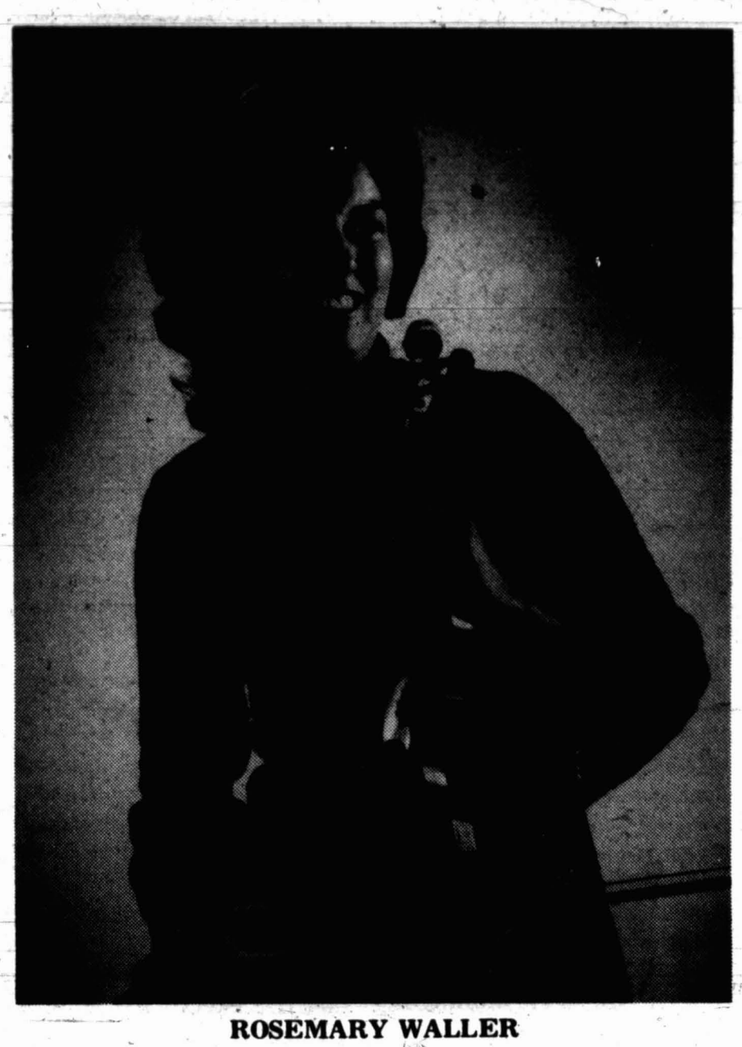
Martha Todd Blaine, who will play in two recitals, July 20 and 27, with flutist Louise Di Tullio and Bess Karp, harpsichord, combines a career as arts manager with that of performer and teacher.

She studied flute at the University of Michigan and Manhattan School of Music, and with the French flutist Marcell Moyse at the Marlboro Music Festival in Vermont. She taught on the faculties of the Carnegie School of Music and Brooklyn Music School, and was principal flute with the Philadelphia Chamber Symphony and Colorado Philharmonic.

On the West Coast she has been heard with the Los Angeles Chamber Orchestra, the New York City Opera, the Ojai and Claremont festivals and the Candlelight Chamber Players.

Mrs. Blaine received an M.S. in business administration from the University of California at Los Angeles and in arts management has worked with the Pasadena Symphony, the Los Angeles Chamber Orchestra, California State University Fullerton and the Los Angeles Master Chorale.

MARTHA BLAINE



ROSEMARY WALLER

Rosemary Waller is concertmaster

Rosemary Waller returns this year for her 11th season as concertmaster of the Bach Festival orchestra.

For the past five years she has been principal second violin of the Cincinnati Symphony. A six-time winner of the Coleman Chamber Music Contest, Miss Waller holds a bachelor of arts and master of arts in music from the University of Southern California.

She received a Fulbright Scholarship to the Paris Conservatory of Music from 1954 to 1956. After returning to this country she joined the National Symphony Orchestra in Washington, D.C., and in 1960 was invited to become a member of the Cincinnati Symphony. She first played in the Carmel Bach Festival in 1950.

Miss Waller will perform the "Winter" concerto in Vivaldi's **The Seasons** July 16 and 23.

Volkert is assistant conductor

A member of the Bach Festival orchestra in 1970 and 1971, Mark Volkert returns this year as assistant concertmaster. He is a graduate of Stanford University and a student of Stuart Canin.

As concertmaster and soloist with the Stanford Chamber Orchestra and Stanford Symphony, he won an audition during his junior year for a chair in the San Francisco Symphony and is now in his second season with the orchestra.

Volkert will be heard as soloist in the "Spring" concerto of Vivaldi's **The Seasons** July 16 and 23.

MARK VOLKERT

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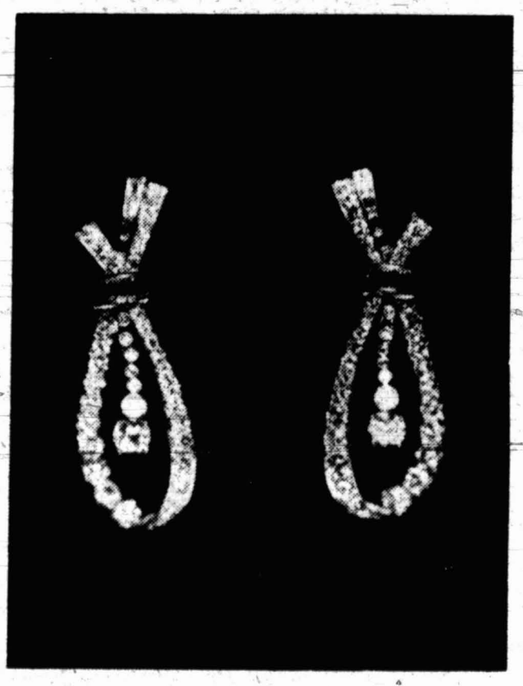

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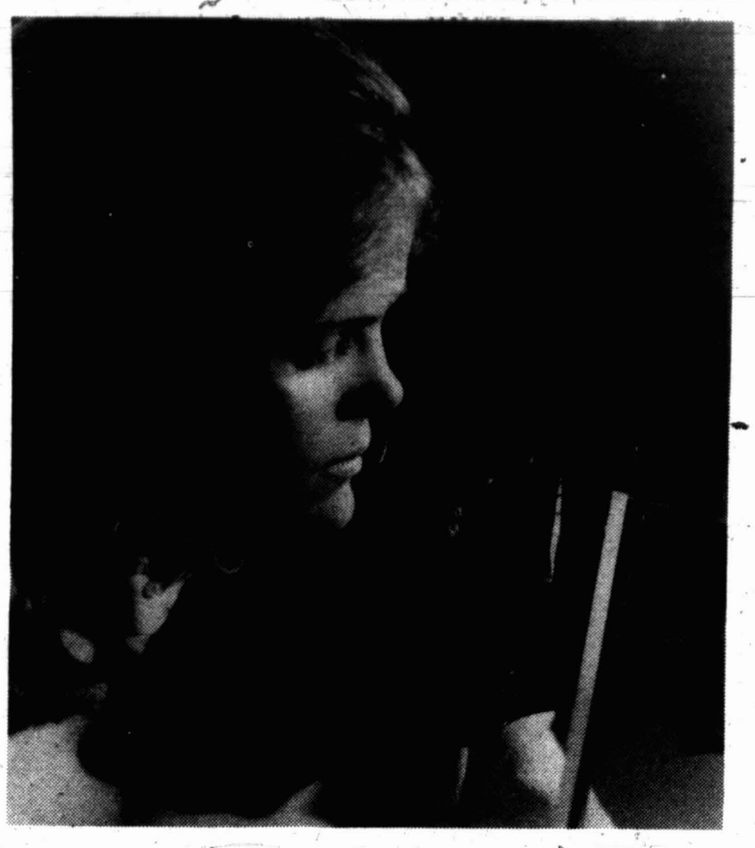


POLLY SWEENEY

Festival artists

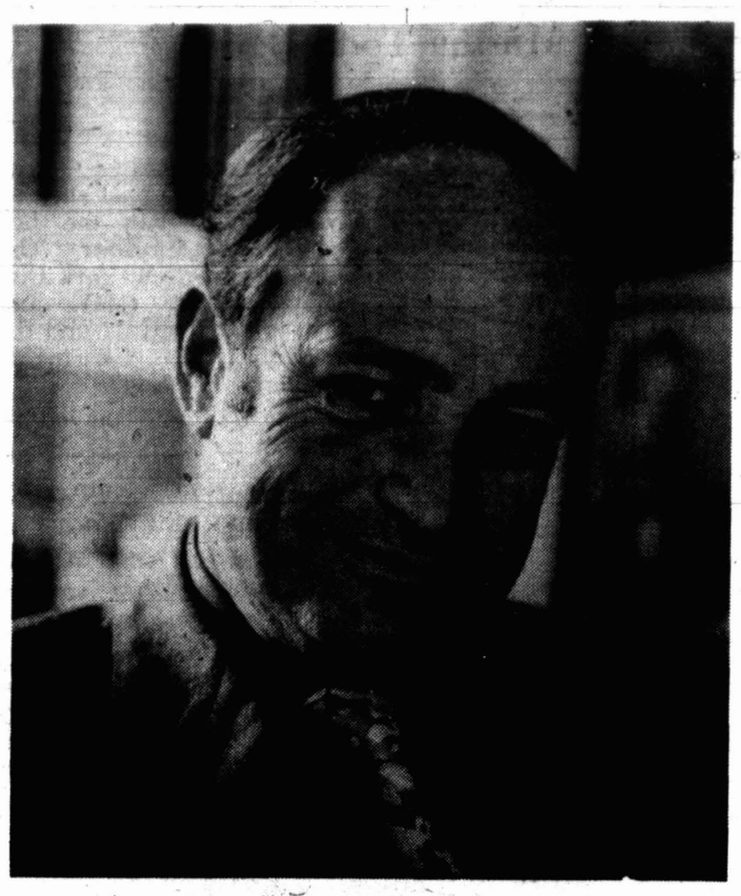
James Schwabacher of the Carmel Consort returns

The second appearance of the Carmel Consort, so named during last summer's Bach Festival, includes its two originators James Schwabacher and George Sakellariou, assisted by Robert Bernard, bass; Kenneth Westrick, tenor, and Bess Karp, harpsichord.

An oratorio artist and tenor soloist with the festival since 1950, James Schwabacher has sung many roles with the San Francisco Opera Company, making his New York debut in 1962.

He has appeared at Carnegie and Philharmonic halls as soloist with the Masterwork Chorus, the Musica Aeterna series and the Bethlehem Bach Choir, and has made numerous other appearances in this country, Canada and Europe. His programs combining commentary and song have been presented at more than 75 colleges and universities throughout the United States.

A past president of the San Francisco Symphony Foundation, Schwabacher is on the executive committee of the symphony foundation, is vice president and founder of the San Francisco Spring Opera and president of the Merola Opera Program. He is also past president and executive committee member of the san Francisco Conservatory of Music.



JAMES SCHWABACHER

Pianist Polly Sweeney to perform

An honors graduate of Oberlin Conservatory of Music, Polly Sweeney returns for her second season with the Bach Festival and will perform the "Summer" concerto in Vivaldi's **The Seasons** July 16 and 23.

After graduate work at the Juilliard School, Ms. Sweeney became a member of a professional piano trio and performed with the American Symphony Orchestra under the direction of Leopold Stowkowski.

In addition to symphonic work, she freelances in Los Angeles for the recording and motion picture industries. Ms. Sweeney has appeared as soloist with the Beverly Hills Chamber Orchestra and the Camerata of Los Angeles.

Lawrence Moe to give organ recital

The July 16 organ recital will be presented by Lawrence Moe, professor of music and university at the University of California at Berkeley.

A graduate of Northwestern University, he received his doctorate at Harvard University and Fulbright research grants to study Renaissance dance and dance music in Italy.

Carole Walters to be featured soloist

Top prize winner in 1972 of the International Music Competition in Munich, and finalist and prize winner in the vocal competitions of Holland and Vercelli, Italy, in the same year, Carole Walters makes her first appearance with the Bach Festival.

She will be heard as soloist in the Brahms **Rhapsodie** July 18 and 25, Bruckner's **Te Deum** on the same dates, the **Mass in B minor** July 21 and 28, the **Easter Oratorio** July 15 and 22 and in recital the morning of July 18.

After winning first in the National Arts Club's Young Artists Competition for mezzos and contaltos in 1971, and after her return from Europe, Miss Walters made her West Coast debut in February of 1973 in the San Francisco Spring Opera staged version of Bach's **Passion According to St. Matthew**, to high critical acclaim.

In the fall of 1973, Miss Walters was a prize-winner at international Vocal Competition in Genva, and will appear in Beethoven's **Missa Solemnis** in Munich.

Violinist Lukas David coming to festival

The Austrian-born violinist Lukas David, whose concert tours have taken him to the Orient, South Africa, the United States and throughout Europe, makes his first appearance at the Bach Festival this year, performing the Bach **Violin Concerto in A minor** July 20 and 27, the "Summer" concerto of Vivaldi's **Seasons** July 16 and 23, and in two morning recitals July 17 and 24 with Bess Karp, harpsichordist.

David, who began playing the violin at the age of five, studied at the music academies of Leipzig and Stuttgart, at the Mozarteum in Salzburg and with Tibor Varga at the Northwest Music Academy in Detmold, West Germany, where he makes his home.

He has been soloist with the Berlin Philharmonic Orchestra, the Vienna Symphony, the Mozarteum Orchestra of Salzburg, the Rotterdam Philharmonic Orchestra, the Athens State Orchestra, the Oslo Philharmonic Orchestra and radio orchestras throughout Europe. Mr. David has recorded for Deutsche Grammophon, Electrola, Amadeo and Supraphon.

Kenneth Westrick to sing

A member of the Los Angeles Master Chorale, Kenneth Westrick has appeared at the Los Angeles Music Center and recently returned from a solo tour of the Soviet Union with the Roger Wagner Chorale.

He is a graduate of the University of California, Los Angeles, and teaches music in the Pico Rivera schools in the Los Angeles area. Westrick will appear in recital with the Carmel

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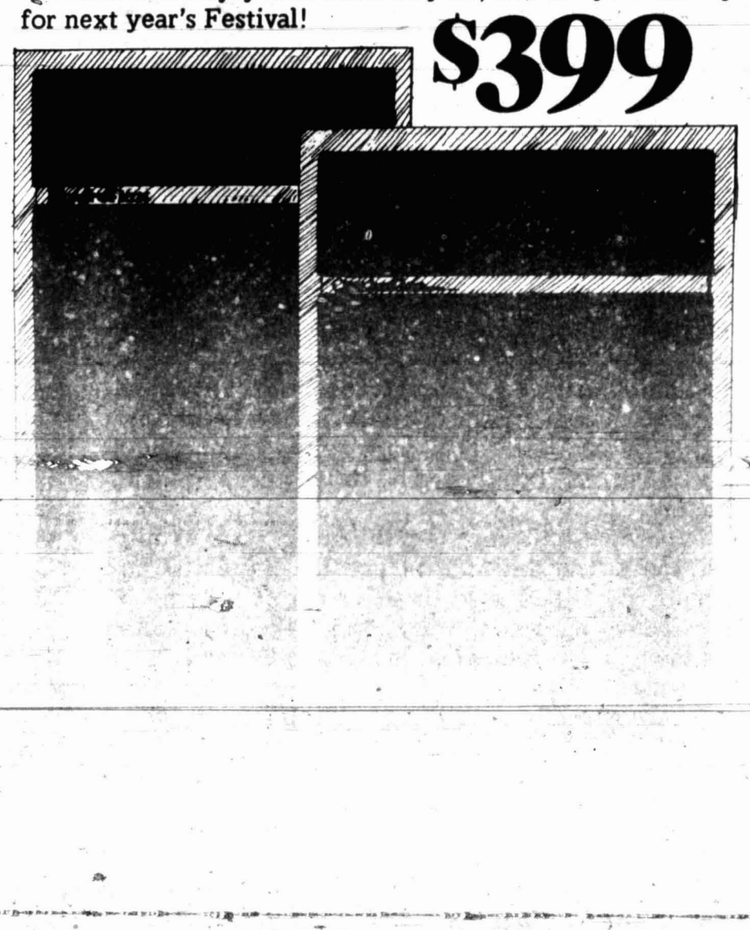

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Festival program notes

By IRVING GREENBERG

J.S. Bach: Chorale from Cantata: "Ein feste Burg," BWV 80.

Cantata No. 80 is one of Bach's grandest cantatas, both in the richness of the resources it calls for and through the solemnity of its subject.

This cantata was first written at Weimar in 1716, but it was revised, transformed, and enlarged in 1730 for performance on the second centennial of the Reformation. The libretto by Salomon Franck is entirely based on Martin Luther's hymn "Ein feste Burg ist unser Gott" (Our God is a sure stronghold.)

This hymn is called the "Battle Hymn," because it was what Luther and his comrades sang as they made their entry into Weimar in 1530. The chorale tune appears in four of the eight movements of the **Cantata**, which is a veritable song of triumph, the victory of reformed religion symbolizing that of the sons of Light over the forces of Evil. The first chorus, of striking brilliance and power, is a monumental fantasy on the theme of Luther's chorale. The whole orchestra participates to underline the feeling that "Our God is a sure stronghold."

The movement is a series of fugues on each of the fragments of the chorale, which is recapitulated in canon at the end of each fugue. The chorale theme itself is intoned by trumpets, oboes, and continuo.

J.S. Bach: Chorale from Cantata: "Wie schoen leuchtet der Morgenstern," BWV 1.

For the Feast of the Annunciation to Mary, Bach turned to one of the most beautiful hymns of the Reformation, "Wie schoen leuchtet der Morgenstern" by Philipp Nicolai, a Hamburg pastor. Nicolai's hymn is not a song "de tempore" for the Annunciation, but Bach places it in a Marian perspective.

He takes its first and last verses for the first chorus and the last chorale. Right from the opening chorus, we cannot help being struck by the melodic and instrumental symbolism. The two solo violins may well symbolize the dialogue between the Angel and the Virgin. The horns and the hunting atmosphere they help to create are perhaps a reminder of the medieval song describing God as a hunter, sending the Archangel Gabriel to hunt his "spiritual game," a symbolic allusion undoubtedly going back to the tradition of the Song of Songs.

In this first chorus, the soprano part, doubled by the horn, sings the melody and words of the chorale. The theme is stated in fragments or sections, which the orchestra anticipates, accompanies and connects again. Bach did not force himself to construct each of the preludes or interludes on motifs of the chorale. The instruments, however, spread themselves in full freedom. They embellish the chorale melody, without being held to constant reiteration. The orchestral parts sing for themselves, fed by the text rather than subject to it. They enhance its significance and add a sort of commentary full of allegorical figures.

Each instrument has an assigned task in this description of the dawn of salvation. The entire orchestra is affected by the feeling of ecstacy, which sparked by the first subject of the violins, predominates the movement, is taken up by the instruments in unison and finally adopted by the voices, rephrased and infinitely varied.

J.S. Bach: Chorale from Cantata: "Wachet auf," BWV 140.

This is one of the most famous and most frequently performed cantatas of Bach. This popularity is completely justified by its intrinsic beauty and by the perfect symmetry of its structure.

It was composed in 1731, for the 27th Sunday after Trinity, when the Gospel for the day tells the parable of the wise and foolish virgins. Bach has used three verses of a hymn by Philipp Nicolai, dating from the end of the 16th Century, and has placed them at the beginning, in the middle, and at the end of the cantata.

Here, as in the parable, everything is symbolic, the poetic language of the old hymn and the solo pieces as well as Bach's musical language, of which each melodic idea and each contrapuntal device has a significance underlining the meaning of the text.

The first chorus is one of the most grandiose compositions of Bach: "Sleepers awake, a voice is calling." It depicts the awakening of the virgins and their expectation of the heavenly bridegroom. Nicolai's chorale melody, without change, is entrusted to the sopranos in unison with the horn, but the other choral voices and the instrumental parts surround it with a very rich counterpoint. Between each line of the verse an orchestral ritornello interrups the voices. The last line, after the Alleluia, is still more animated with exuberant vocalises to mark the joy of the virgins at the approaching wedding.

J.S. Bach: Brandenburg Concerto No. 2, BWV 1047.

The **Concerto No. 2 in F major** is scored for solo trumpet, flute, oboe, violin string orchestra and continuo. Three subjects announced simultaneously, open the first movement. The bright rhythmic theme given out in unison by the solo violin, oboe and flute plays the most prominent role in the movement. Upon its completion it is played in inversion by the same instruments and is thereafter rarely absent from the piece in one form or another.

The bass and continuo theme consists of rolling passages which give this movement more fluency. The trumpet has a fanfare-like theme. All this gives the true concerto grosso texture, the thematic opposition between solo instruments and ripieno. In the ninth measure, the violin plays a light, charming motive which acts as a link or episode between reiterations of the main themes. Towards the middle of the movement, Bach takes all this material through many modulations in major and minor, employing all manner of interesting contrapuntal devices. It closes with a straightforward announcement of the themes as at the opening.

The poignant second movement is set for three solo instruments, flute, oboe, and violin, with cello and harpsichord, continuo. Above the steady eighth-note rhythm in the continuo, the violin plays a moving, pathetic melody. Its repeated imitations with slight variations in all the solo instruments intensify the deep pathos of this movement of which it is the sole theme.

There is a flavor of modernity in the frequently occurring dissonances between the instruments. The finale is a free fugue. Its theme, joyful, buoyant, sounds like a call to a festival. A strongly rhythmized counter-theme in the continuo is planned in double counterpoint with the main subject. The constant tossing of both themes from winds to strings gives Bach an opportunity for highly varied and brilliant color.

J.S. Bach: Concerto for harpsichord, in G minor, BWV 1058.

Apart from the "normal" baroque joy of music performing, the **Concerto in G minor, BWV 1058**, for harpsichord, strings, and thorough bass, contains elements definitely contradictory to the pompous style of Bach's contemporaries, and yet further away from the sensibility of early rococo.

They are more likely to be considered a last rise of northern German and Dutch harmony, having found once more an equilibrium between free polyphonic evolution and the severity of cadencing major-minor harmony. The first movement is characterized by the short-winded theme split into many individual parts and which, at the same time, is counter-pointed and surrounded by several counter-voices.

The structure of the parts is very dense up to its end. The andante is also remarkable by its interrupted sostenuto in the bass and the rising legat-figure which always returns. Again and again the theme itself is interrupted by this constant figure, a formal structure of lines rises, resembling the organ choral and the organ fantasy. The last movement is dominated by a flowing triple time.

J.S. Bach: Easter Oratorio, BWV 249.

This work was composed for the Feast of the Resurrection in 1735. It is, however, not a new work, the three movements of the "Overture" are borrowed from a concerto that has been lost, but which was contemporary with the Brandenburg concertos. The composer was satisfied to add to it the voices of the tenor, the bass, and then of the Chorus in the final Allegro.

The whole music of this Oratorio was at first that of a secular cantata, which was found again and published as **Cantata No. 249a** ("Entfliehet, verschwindet, entweichet, ihr Sorgen") and was due to Bach's librettist, Picander. It was published 10 years earlier for the birthday of the Duke of Saxe-Weissenfels. Six weeks later it was converted into this Easter Oratorio, previously performed in 1725 for the celebration of the Feast of the Resurrection.

When, in 1735, Bach was again requested to furnish an Easter Oratorio, he took this previous work, and applied its secular nature to a religious one. The oratorio is in 11 distinct sections: one and two are fonia and Adagio; three is a duet between tenor and bass ("Kommt, eilet und laufet"); four is a recitative for the four soloists ("O kalter Maenner Sinn"); five is an Aria for soprano ("Seele, deine Spezereien"); six is a recitative for contralto, tenor and bass ("Hier ist die Gruft"); seven is a tenor aria ("Sanfte soll mein Todeskummer"), eight is a recitative for soprano and contralto ("Indessen seufzen wir"); nine is an Aria for contralto ("Saget, saget"); 10 is a recitative for bass accompanied by chorus ("Wir sind erfreut-" "Preis und Dank"); and 11 is a choral ending ("Es hat mir uns nun keine Not"). The solo parts are distributed as follows: Mary, mother of Jesus, soprano; Mary Magdalene, contralto; Saint Peter, tenor; and Saint John, bass.

J.S. Bach: Brandenburg Concerto No. 4, BWV 1049.

The **Concerto No. 4 in G major** is written for solo violin, two flutes, string orchestra, and continuo. In its opening and middle movements, Bach returns to the style of the Corelli concerto, the solo instruments introducing and carrying the thematic material to an almost exclusively chordal orchestral accompaniment.

The first movement is the longest of any of the six concerti. Its theme, announced by the flutes to which is joined the violin, is also of considerable length, and combines several motives which Bach uses in varied polyphony throughout the development of the movement. The violin is given virtuoso treatment, at one time spinning fleet scale passages for measures on end while the flutes carry the melody.

An interesting motive closes each section of the movement itself. Consisting of a melodic line cut into sections which spring alternately from winds to strings, it reminds one of similar effects frequently used by Brahms. The entire theme is recapitulated at the end of the movement. Bach rounds it off with a series of chromatic harmonies, their melodic line descending in half steps, their bass moving in fifths. Two separate scale passages in the flute at the end of the first section are combined at the close into a cadenza followed by a half cadence which leads directly into the last movement.

In the finale, a free fugue, Bach leaves the Corelli design. Here the gay, dance-like theme is announced twice in the ripieno before the solo violin has a chance at it. The movement is a festival of Baroque counterpoint, every kind of polyphonic device being included in the passing and repassing of theme and parts of it from concertino to ripieno. Surging ahead constantly, the movement is full of virtuoso passages for the solo instruments, especially the violin.

W.A. Mozart: Concerto for horn, No. 3 in E flat, K. 447.

The **Concerto No. 3 in E flat, K. 447** dates from 1783. That it has a richer sound than its predecessor is in part due to the substitution of clarinets and bassoons for the oboes and horns of K. 417. It is also more thoughtful, and deeper musically. Most of the thematic material of the first movement, Allegro, is announced in the orchestral introduction. A particularly delightful touch later is the section in which the solo instrument plays widely leaping notes to gay embroidery on the strings.

The theme of the second movement, Romanza, is first heard on the solo horn and is then taken over by the orchestra. There is a moment of drama in the section which follows but the mood in the main is one of gentle and thoughtful calm. There is also an unusual depth in the finale, Allegro, despite its hunting-style characteristics.

A. Vivaldi: Concerti for Violin, "The Seasons," Op. 8, Nos. 1-4.

The four concertos which the great Venetian master Antonio Vivaldi titled **The Four Seasons** are part of a set of 12 concertos of Op. 8 which he called collectively "The Strife between Harmony and Invention" (Il Cimento dell' Armonia e dell'Inventione).

Vivaldi was one of the early exponents of an orchestral program music; and since, in the early decades of the 18th Century, the concerto was the principal type of orchestral music, his programmatic efforts are contained in the concerto medium. Vivaldi's **Seasons** are examples of neither concerto grosso or the solo concerto. In the **Four Season**, each concerto is set to a sonnet describing one of the seasons of the year, and the individual movements, as well as passages within each movement, are collated to specific lines of poetry which they are intended to suggest or imitate.

There are things in nature (like the quality of summer

Continued on page 19

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Festival program notes continued

heat, or the ambiguity of cloud formation) which can be rendered musically only as sentiment, passion, mood evocation, or soul-state. Such matters are so rendered in the **Seasons**, and with a wonderful sensitivity for the mood suggestiveness of melodic contour and harmonic tone. Other things are plain and utterly unmysterious in the specific way in which we know them to be exactly what they are.

With complete candor, Vivaldi abjures esthetics and describes as literally as he can the sound of thunder, bird calls, and the barking of dogs. Prior to the esthetics of programmaticism, there are few principles more fundamental for a composer. One is that he write in a manner that is wholehearted, regardless of the prescriptions of more sophisticated minds. Another is that in a particular piece of music, a touch of musical talent is more convincing than the profoundest literary generalization on music. This gift is most charmingly and candidly displayed in this work.

T. Tallis: Motet: "Spem in alium."

Tallis has been called "the Father of English Cathedral Music." He was among the first composers who wrote music to English words for use with the English rites of the church. In this work , however, while at Waltham Abbey, he confined himself exclusively to the composition of music for the Latin rites of the church. The motet "Spen in alium," is written for eight choirs, each of five voices. The earliest text known is now in the library of Gresham College in England. This manuscript dates before 1612; the text is English and the 40-voice parts are complete.

H. Purcell: Chaconne from "King Arthur."

This work is a dramatic opera by John Dryden, with music by Henry Purcell. The chaconne here performed is the last orchestral number of the work, following the Chorus: "Our natives not alone appear" in Act V.

G.F. Handel: Chandos Anthem No. 6- "As panteth the hart."

The **Sixth Anthem**, As Panteth the Hart for Cooling Streams, composed for the Chapel of the Duke of Chandos, is a setting of the Forty-second Psalm. The text is as follows: Trio (s,t,b) and Chorus: "As pants the hart for cooling streams, so longs my soul for thee, o God; "Aria (soprano): "Tears are my daily food, while thus they say; Where is now thy God?"; Recitative (tenor): "Now, when I think thereupon, I pour out my heart by myself, for I went with the multitude and brought them out into the house of God"; Chorus: "In the voice of praise and thanksgiving among such as keep holy-day"; Duet (s,t): "Why so full of grief, O my soul? Why so disquieted within me?" Tenor solo and chorus: "Put thy trust in God, for I will praise him."

There exist four versions of the Handel music to this Psalm. Changes from the original were made because of the changes in the choral and instrumental forces available in the Duke's chapel and elsewhere when the anthem was performed. In the original version, no viola part is to be found and the choral writing is for only three voice parts. The **Sixth Anthem** represents the composer in a tender vein. It commences with a fairly long but beautiful Sonata (as it is called in the score) which is really a Sinfonia. It is in two-part form, the first, an Andante, the second, a fairly expanded Allegro of distinctly polyphonic character.

Next follows a vocal setting of the first line of the Psalm, in which both solo voices and chorus participate. A solo for soprano is then heard, "tears are my daily food," which is music of great seriousness and tenderness. A tenor recitative (more properly, an arioso) follows: "Now, when I think thereupon," the use of a solo violin in the accompaniment playing arpeggiated chords is worthy of the listener's attention. A three-part choral setting concludes this portion of the Psalm text starting at the words: "In the voice of praise and thanksgiving." The next movement is a duet for soprano and tenor, "Why so full of grief," in which an oboe and solo violin are especially prominent for pictorial reasons. The Anthem concludes with a stirring choral setting of the words, "Put thy trust in God."

G.F. Handel: "Zadok, the Priest" -Coronation Anthem for King George II.

Handel composed four anthems for the Coronation of King George II and Queen Caroline, which took place in Westminster Abbey on Oct. 11, 1727. These were sung in the following order: "The king shall rejoice" (after the Recognition); "Zadok the Priest" (at the Anointing); "Let thy hand be strengthened" (between the Inthronization and the Homage); "My heart is inditing" (after the Anointing and Coronation of the Queen). These anthems became very popular during Handel's time, especially "Zadok the Priest," and "My heart is inditing," which were often performed.

Handel later transferred the greater part of these four Anthems, with some changes in the words, to his oratorios: "Zadok the Priest," and "My heart is inditing" to the revised version of Esther in 1732. Nevertheless the style is quite different from that of the oratorios. His ceremonial manner is wholly extrovert in tone and deals in masses and broad contrasts rather than delicate shades of color. The mood is festive, as of course, the occasion demanded.

There are no recitatives or arias; the "solo" passages were mostly designed for two voices in unison, except the treble parts, which seem to have been sung 'utti throughout. Here Handel was taking the place and the circumstances into account.

The opening of "Zadok the Priest" was clearly intended to make an overwhelming effect, and it abundantly succeeds. Here alone the voices are in seven parts and the bassoons divided and independent of the basses. Handel had employed the violins' rising arpeggio figure as early as the psalm "Nisi Dominus" of 1707. He supports it with richly-spaced chords for wind and lower strings leading up to the resplendent entry of the trumpets and drums with the voices. The entire anthem is homophonic, with scarely a trace of counterpoint, and firmly rooted to the tonic key of D major. It is a supreme example of Handel's power to make a unique statement with the minimum of technical means.

W. BYRD: Ave verum Corpus from "Gradualia," Book I.

Byrd published the first book of "Gradualia, containing 63 motets, in 1605. In the dedication to Lord Northampton he wrote: "There is a certain hidden power, as I learnt by experience, in the thoughts underlying the words themselves; so that, as one meditates upon the sacred words and constantly and seriously considers them, the right notes, in some inexplicable manner, suggest themselves quite spontaneously." **Ave verum Corpus** is one of the best known motets from this collection. A superb example of the English polyphonic school, it is set for four voices, and is remarkable for its simple beauty.

J. Brahms: "Rhapsodie" for alto, male chorus, and orchestra, Op. 53.

The Rhapsody for Contralto, Male Chorus and Orchestra is a setting of three stanzas from Goethe's poem, "Harzreise im Winter" (Winter Journey over the Harz Mountains). It was composed in 1869, not long after the completion of the German Requiem, and was first performed in the following year.

Goethe's poem is a typical manifestation of German romantic pessimism, for all that in the end a hopeful ray of Faith breaks through the gloom. The poem describes the melancholy induced in a young man by a reading of "The Sorrows of Werther." The stanzas set by Brahms depict the unhappy youth wandering through the desolate, wintry landscape. The thickets close around him, and he can find no balm for the pain in his heart. Then in the final verse the poet prays that God will open the sufferer's eyes to the consolation of divine mercy.

The **Rhapsody** opens with an introduction (Adagio) in Brahms' most sombre vein. In this the theme of the opening stanza is heard in the bass, and the music wonderfully suggests the desolation of the scene and the lonely man's weary plodding through the wilderness. The second stanza has a new theme in 6-4 time (poco andante). This is treated in a da capo form, the first lines being repeated at the end.

All has hitherto been in C minor, but, for the final consolatory stanza, in which the poet prays to the all-loving Father for the restoration of the wretched man's soul, the music modulates into the major key and the solo voice is supported by a four-part chorus of tenors and basses. The orchestration of this section, with its violin pizzicatti suggesting the "divine psaltery," is particularly beautiful.

S. Barber: "Capricorn Concerto."

This work is for flute, oboe and trumpet. Barber's musical expression is characterized by a melodic emphasis and has a deeply felt emotional point of departure. Such an impulse tends to dictate a lyrical or romantic form rather than a classic one, and the composer's achievement in imposing the discipline and structural flexibility of symphonic design on his work is remarkable.

Technical brilliance in conventional terms he has always possessed, but his truly personal idiom has been longer in emerging. His earlier works are assured, expressive, and beautiful, but do not bear the stamp of originality that is characteristic of his more recent output. From the **Violin Concerto** (1940) onward, a change in idiom has been clearly evident; certain technical devices and an esthetic selectivity reminiscent of Stravinsky, coming late into an already mature technical expertise, have greatly extended his range of color and form.

The **Capricorn Concerto** (1944) is expressive of this influence at its best; though still not a completely personal statement, this work crystallizes many of his mature resources. The synthesis apparent in the works which followed it, such as **Medea** and the **Cello Concerto**, results in a very personal and eloquent musical terminology. He takes his place among his contemporaries as one of the more important of American composers.

A. Bruckner: Te Deum.

Bruckner first sketched the **Te Deum** in 1881, but it was not until March 1884 that he completed the final version of the work. The **Te Deum** was given its first performance under Bruckner himself in May, 1885, with an arrangement of the orchestral part for two pianos made for the occasion, while the complete performance took place the following year under the direction of Hans Richter.

Composed for soloists (soprano, contralto, tenor and bass), mixed choir, orchestra, and organ, the **Te Deum** begins with a loud tutti C major chord. The next section, Te ergo quaesumus, (Moderato) contrasts with the preceding one on account of its reduced and light-textured orchestral setting which underlines the mystic utterances of the tenor. The other soloists follow him, whilst the first violin displays agility in arpeggios.

The opening passive climax returns in the following section, "Aeterna fac cum sanctis tuis" (Allegro solenne con energia) with all the orchestra and the choir, while the section "Salvum fa populum tuum" (Moderato) reintroduces the same melodic material as the "Te ergo quaesumus," the difference being that the tenor finds the other soloists and the choir ready to follow him from the first bars, while the violin provides the same accompaniment.

At the words "per singulos dies benedicimus te," the structure of the movement changes to an allegro bearing close resemblance to the opening **Te Deum** The last section, "In te domine speravi," is given to the four soloists who sing it in unison, while the choir comes in towards the end stressing the words "non confundar in aeternum." This first section is actually an introduction to the ensuing fugue on the words "in te, domine speravi, non confundar in aeternum" given to the choir.

After an elaborate development, the fugue ends in a cyclic manner with the gradual intervention of the whole orchestra, re-asserting in C major the majestic climax of the opening, worthy of the motto which Bruckner himself inscribed on the score: "Omnia ad majorem Dei gloriam" (All to the major glory of God). With the **Te Deum**, Bruckner assured the survival of sacred music in an age in which distortion and dogmatism were inevitable.

J.S. Bach: Cantata No. 4, "Christ lag in Todesbanden," BWV 4.

Composed for Easter Sunday 1724, one year after Bach was installed in Leipzig as cantor of St. Thomas **Cantata No. 4,** is written in a severe style borrowing no element from the forms of the 18th Century. The text is that of a canticle by Martin Luther, its seven numbers treated like so many variations on the theme of the chorale.

The melody of this number is taken from the Gregorian hymn "Victimae Paschali." Some commentators have seen in this formula (which Bach resorts to again in the great choral cantatas towards the end of his life, but used differently on the musical plan) a transcription of the organ partitas by Buxtehude, Pachelbel, and Boehm. The numbers are arranged in an absolutely symmetrical order: one, four, and seven are entrusted to the chorus in four parts; two and six are the duets; three and five are the arias. However, in accordance with the custom of performing chorale numbers, in the duets and the arias the vocal parts are sung by the corresponding voices of the chorus. The orchestra is composed of two sections of violins, two of violas, one trumpet, three trombones and continuo.

An orchestral introduction, for strings only, expresses the theme of the chorale which is unfolded gradually to convey the idea of the first number "Christ lay by death enshrouded." The theme of the chorale in sustained notes is sung by the sopranos in unison with the three other choral sections, all accompanied by the strings. The Hallelujah gives vent to a magnificent outburst of joyousness. The second number is a duet for two female voices, the sopranos doubled by the trumpet, the contraltos by the first trombone.

In the continuo, the motif of the bass ostinato gives to this piece an effect of a passacaglia and accentuates the idea of

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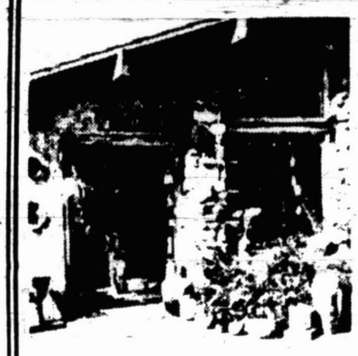

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Festival program notes continued

the melancholy of death indicated by the text. In the third number, the tenor is supported by the two sections of the violins and the continuo. It is a sort of triumphal chant which takes the form of a chorale embellished by an instrumental ritornelle. The full chorus sings the fourth number, accompanied by the solo continuo. The voices rise in successive steps as the theme of the chorale appears in the contraltos which the first trombone doubles.

It is the heart of the cantata, the triumph of life over death. The bass voices sing with a deep feeling of sadness. The chromaticism of the accompaniment of the four sections of strings and of the continuo underline the poignant expression of the text. There are always those unexpected figurations whenever the word "Tod" (death) appears. The final Alleluia is full of power and majesty.

The second duet, which makes up the sixth number, is for the sopranos and the tenors with the continuo -- here again, as in the first duet, a bass ostinato. But the elaborations of the variations on the theme of the chorale and the vocalises which pass from one voice section to another express the joy of the feast: "It is now that we celebrate the holy Pascal."

The seventh, and shortest, number is the chorale simply harmonized which the chorus sings supported by the instrumental ensemble. This is an act of thanksgiving to the Lord who gives his children "the true bread of life."

J.S. Bach: English Suite No. 5 in E minor, BWV 810.

The opening Prelude is in a triparte concerto form, with the first part in fugal form. A legato Allemande, echoing and moving downward from the same upper tonic, E, as the Prelude follows. A Courante, beginning quasi legato, moves from the dominant down a fifth. In the shift, its character undergoes a chameleon-like to a dance of somewhat more scurrying nature.

A legato Sarabande is given a particularly soft quality through the skillful use of thirds. The Passepied I, marked quasi legato, is in rondo form, while Passepied II, marked piu legato, is rhythmically and thematically related to Passepied I. The Passepied is a light, bright dance, at times resembling a minuet but in a faster tempo. The final Gigue, beginning quasi legato, is polyphonic. It is two voiced, in fugal form, with the theme turning back upon itself in the second part, both bold and stormy in its treatment of interval jumps. This work, originally written for the harpsichord, is very often at present performed on the piano.

J.S. Bach: Partita No. 5 in G major, BWV 829.

In this work, Bach creates a mood of happiness throughout. The Preambulum is a piece exploiting keyboard figurations and reminds one of Scarlatti. It is alternately light and brilliant in texture, the long scale passages in single line being set against figurative two-part writing.

The movement divides into four main sections set out in an extremely clear harmonic form: G major, D major, E minor, C major. The modulation from C major leads to a fermata on the dominant seventh of G major, which is resolved by a simple cadence, the tonic being re-established in the brilliant coda. Serenity and contentment in the Allemande are beautifully expressed in the rolling triplets. According to the rules of ornamentation, the demisemiquaver following the dotted note is played as the third of the triplet. This rule holds good for many similar situations where dotted notes are written against triplets. Again, there is an Italian Corrente with a running figure, composed with the utmost finesse and delicacy.

This is a gem defying description. An unusual Sarabande follows, with a long line singing above a lightly ornamental dotted figure. Here are moments somewhat reminiscent of vocal duet in the melodic treatment of double thirds and double sixths. Above all, its mood is exquisitely expressive, singing, and dreamlike.

The Tempo di Minuetto movement is written with an interplay of two and three in the bar, the rhythm being three but with harmonic changes occurring mainly in two. It is almost entirely in one line. The mood changes from dream and fragility to daylight and a very gay sailor's dance, which the Passepied was, long ago. The Gigue is no less than a double Fugue. The first section presents the first subject and its countersubject.

The second subject opens the second section of the Gigue, the exposition of the second subject being in continuous stretto, and just as the tension eases, the first subject reappears in the bass, the second subject forming its counterpoint in the Soprano. The next appearance of the second subject is in the Alto and the first in the Soprano, but the latter is in inversion. Following some contrapuntal play on the second subject, very closely written in two voices, both subjects revert to the original positions and the Gigue ends brilliantly, and unusually -- with three octaves written out in a low bass register.

G.P. Telemann: Opera "Pimpinone."

Telemann's "merry interlude" -**Pimpinone** or The Unequal Marriage -- was originally three intermezzi played as intermission entertainment between the acts of a serious opera, and it was first produced in Hamburg in 1725. It thus antedates Pergolesi's **La serva padrona**, which has a very similar plot, by eight years. Originally, the libretto mingled German and Italian, but the version published in 1936 by Schott, is in German throughout. The synopsis of the opera is as follows:

Intermezzo I

The first scene takes place on a street. Vespetta, a poor young servant girl, introduces herself. She is looking for a job, and emphasizes her modesty and good behavior for the benefit of anyone who will listen.

She attracts the attention of the rich old Pimpinone, and in her second aria distinguishes coquettishly between dancing and singing, the pastimes of beautiful ladies, and the spinning and mending proper to ordinary women. Pimpinone is captivated by her vulgar charm; she flatters him so shamelessly ("There is no one in the world so polite, wise, charming, handsome, and pleasant as you") that he loses the last vestige of good sense. He reiterates his confusion over and over. Vespetta secretly laughs at him, and in a recitative, he engages her, telling her he will pay her as much as she wants.

The scene ends with a duet in which Pimpinone gallantly carries his new maidservant's luggage into the house -- but he is already fumbling for her hand.

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Intermezzo II

At the beginning of the second scene, which takes place at Pimpinone's house, the war has already broken out. Vespetta complains sharply if her treatment and threatens to leave, but then in a tearful arioso begs forgiveness if she has failed in her duties. Her shrewdness has its immediate reward; Pimpinone hands the key of the money-chest over into her keeping. She opens it, and finds the expensive jewelry Pimpinone has just bought for her. Pimpinone gleefully bestows the adornments on his "servant's" graceful neck.

The recitative following ("Er schweige nur") is crucial for Vespetta's strategy. Pimpinone thinks he is close to getting what he wants, but she pretends to scruples of respectability -- and gets him to offer marriage. She expatiates once more on her honesty, her naturalness, and her lack of resort to feminine wiles, and then, questioned by Piminone, declares her contempt for opera, ballet, cards, and other social amusements and her devotion to domestic duties. He confirms his intention of making her his wife, and the scene ends with a duet in which only Vespetta's contemptuous asides are at variance with the general jubilation.

Intermezzo III

The last scene is set again in Pimpinone's house. Now we see Vespetta and Pimpinone as a married couple. She is now the elegant lady, with fine clothes and elaborate hair-do -- he, bald and wigless, is in shirtsleeves and slippers, indulgent and vanquished. He is still trying to keep some control over her, and when she announces her intention of going to her neighbor's for a chat, he sings a comic aria "Ich weiss, wie man redet") imitating, in grotesque falsetto, two women gossiping about their husbands.

This aria is really a bass, soprano, and alto trio for one singer, and its speed calls for great virtuosity in execution -- but the comedy of the total effect shows that Vespetta has not much left to fear: "Just this once," Pimpinone declares, "she may go out."

"I am going to live like the others," says Vespetta -- dancing, speaking French, dressing elegantly, and doing all the things that she was so contemptuous of before. There is to be no compromise, and the couple finally comes to blows, hurling insults at each other in a giddy duet. The patriarchy is over; Pimpinone is enslaved. Vespetta settles the financial affairs to her own entire satisfaction. Pimpinone mutters discontently, but when challenged to speak up, takes refuge in an imaginary toothache. The piece ends with a finely-characterized sweet-and-sour duet; to avoid another thrashing, Pimpinone acknowledges, he will just have to keep quiet.

W.A. Mozart: Motet: "Exultate, jubilate," K. 165.

The motet, "Exultate, jubilate," a showpiece for Mozart coloraturas, is also the by-product of an operatic commission. In the winter of 1772-73 Mozart was on his last visit to Italy to direct his opera **Lucio Silla, K. 135.**, in Milan, then an Austrian city. He took the opportunity to write a three-part vocal concerto with a non-liturgical text for the castrato, Venanzio Rauzzini, the star of the opera. The work was first performed on Jan. 16, 1773. Between the two fast outer movements is a deeply expressive Andante.

The first part of the text is more an excuse for the display of virtuoso singing than an expression of piety and in the final "Alleluia," popular strains appear which at one point anticipate a phrase from Haydn's "Emperor's Hymn." As the work was not intended for liturgical use, it is idle to dispute its religious impact; the music stands firmly in the tradition of Italian bravura church music of the eighteenth century, and yet it could have been written only by Mozart.

J.S. Bach: Concerto for Violin in A minor, BWV 1041.

The **Concerto in A minor,** one of the two violin concertos preserved in their original setting, is a most impressive composition. The tutti opens the first Allegro movement with a vigorous first theme, to which rests, with the bass continuing, lend a strong rhythmic flavor. The soloist enters with a new theme related to the first one which is still continued by the accompaniment and stated again by the tutti at the end of the first part of solo I.

A second theme by the soloist conveys at times, in spite of the fast tempo, an impression of sadness which is due to chromaticism, and this effect deepens at the third repetition. Instead of a "second" tutti succeeding the previous one, the orchestra is only stating the first theme and the end phrase, while the soloist carries on in a changed key, sometimes in what may be termed conflict with the orchestra. In the second movement, an Andante in C major, a genuine diologue between the soloist playing an extended, mildly ornamented melody and the orchestra, starting with a forceful but serene bass theme, takes place. The latter is played seven times with the soloist's participation, and five times to accompany the cantilena by the solo violin.

A human soul, distressed and troubled, seems to speak through the voice of the solo violin, and the lament is emphasized by the chromatic bases at the cadences. The last movement, Allegro assai, in A minor, is a Gigue, flowing in buoyant virtuoso motion over progressions of triplets. As in the first movement, the tutti has only one independent opening part. Otherwise, its role is confined to the beginning and end of parts which used to be wholly independent in the baroque concerto form. Throughout the more extensive second tutti, the soloist continues in contrapuntal contrary motion, and the tutti confines itself to the statement of the first theme.

The subsequent solo is truly virtuoso, using special effects, while the orchestra modulates and works out the first theme. Even in the last tutti the solo violin is still active, it encompasses playfully and counters at times the melody line pursued by the orchestra. The inspiring, even fiery verve of this last movement is effectively increased as a result of such concentration and fusion of the parts.

W.A. Mozart: Concerto for piano in C major, K. 503.

Among the concertos, this is Mozart's "Jupiter," and like the symphony it is really the last -- or so Mozart intended it to be. After 1786, he had enough piano concertos to keep his repertory varied. Occasion, not persistence, was to draw two more concertos from him, and we may regard K 491 and this K. 503 as a complementary pair marking the climax of his dedication to their genre.

The first movements of these two concertos have much in common, although the "Olympian" key and mood of K.503 make us aware of the trumpets and the drums, more aware of the contrasting lyricism of this or that woodwind instrument and -- an important point -- aware that the clarinets are not included. No less than five themes spread through an initial tutti; but the unifying element is a rhythm, not a theme but the beginning of two themes, an "upbeat" repetition of three quavers, such as Beethoven used as the opening of the **Fifth Symphony.**

As first heard, the anacrustic rhythm gives us only a short contrapuntal "point;" then it introduces a little march played first in the minor, then in the major with a delicious change of scoring. The same rhythm forms the chief integrating motif of the whole movement, which is both spacious and compact -- a wonderful example of the fact that economy does not mean parsimony. Like the slow movement of the "Jupiter" symphony, the magnificent Andante of K.503 could hardly have been immediately attractive, for its rich diversity welds the rhythms of thematic groups rather than single spreading themes.

The design is that of a binary sonata, with a short transition instead of a full development section in the middle. Once again, the conception affects the scoring. Each instrument contributes to an ensemble instead of enchanting us in turn. The ebullience of the rondo is tempered to be in keeping with a concerto that began so majestically. It is playful, but staid, in its merriment. Mozart did not show this reticence in previous C major concertos, for none was as regal as this one. The speed of this finale is not much faster than that of a gavotte, and the harmony includes pedal points longer than any found in other Mozart rondos.

Plainly, Mozart sought breadth here. We may wonder why he did not write a "sonata-rondo" with big contrapuntal paragraphs as in the F major concerto K.459, but the design he actually chose gave scope for an excellent variety of scoring which previous movements could not accommodate.

F.J. Haydn: Symphony No. 92 in G major (Oxford).

This symphony is called the "Oxford" because it was first performed at Oxford University in July of 1791, when an

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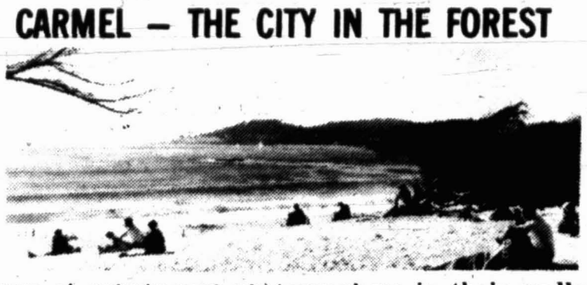

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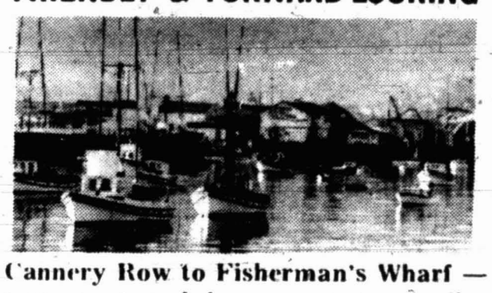

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Festival program notes continued

honorary degree was conferred on Haydn. But the symphony was not written for this occasion. The one that Haydn actually wrote (it has never been identified) proved too difficult for performance and an earlier work that he had written for Paris about 1788 was substituted.

The "Oxford" symphony is deservedly famous. The Introduction is more important than usual, announcing a charming melody in the strings at the outset. With the start of the Allegro section, the music becomes almost boisterous. A second theme suggests the mood of the Introduction, but in a much faster tempo. There is some development, dealing mostly with the first Allegro theme, and after its complete return (recapitulation) in the orignal key of G, a short Coda leads to the concluding chords.

The slow movement, Adagio, is in D major, the strings introducing the main melody. A flute part is added on its repetition, and Haydn then treats it in various ways, including one transposition into minor key. Some contrasting material follows, and after an interlude by the woodwind, the movement ends very softly. The Menuetto (slightly faster than the conventional Minuet) has a lively tune for a start. The Trio of this Minuet emphasizes the bassoons and trumpets, with amusing effects of syncopation, quite in the spirit of modern rag-time.

The first section then returns, without any repeats, according to the accepted formula. In the Presto Finale, the chief tune is again lively, with wide jumps by the cellos and other instruments and the general effect of a country dance. This theme is repeated in the minor key and, after some development, reappears in the major. The solo flute then introduces a passage for the woodwinds, which develops into a dialogue with the strings. In a brief Coda, the flute once more suggests the main theme, but is impatiently answered by the strings, and the full orchestra brings the symphony to a fortissimo conclusion.

A. Banchieri: Banchetto Musicale.

This is a typical example of the dialogue or dramatic madrigal which was, until the late 16th Century, most popular in the cities of Venice and Bologna. In the immediately noticeable effects of the dialogue, in the onomatopoeic stresses, in the treatment of the characters drawn from real life or from the commedia dell' arte (particularly well-depicted are the comic types in the realistic representation of scenes from every-day life, this most original polyphonic form anticipates in spirit--yet still serving within a contrapuntal framework -- the new melodrama, and the Neapolitan Opera Buffa.

One of the major exponents of this contrapuntal style was Adriano Banchieri. The Banchetto Musicale is Banchieri's most remarkable creation in this style. It starts with an Introduction in which the young lovers are invited to enter "in good spirits, before dinner, with jokes, masquerades, ballets, etc." There follows a popular "Giustiniana dei vecchietti chiozzotti" and a delightful "Mascherata di villanelle," which alternates its strophes, as refrains, with instrumental ritornelli. The following "Magrigale a un dolce usignolo" is a truly unique and valuable madrigal. It demonstrates the sensitiveness and talent with which Banchieri was capable of treating both sentimental and idyllic subjects.

It loosens up later on with a continuous alteration of various different scenes in which the culminating point is reached in the famous animal's masquerade "Contrappunto bestiale alla mente." This is evidently a satire meant to scoff at the contrapuntal style by using the singers to improvise vocal lines on a Gregorian "cantus firmus." After this masterpiece of ludicrousness, drawn with unparalled efficiency, the work proceeds again with the masquerade until finally it returns to the same happy mood which was originally proclaimed.

J.S. Bach: Mass in B minor, BWV 232.

The Mass in B minor is one of Bach's most monumental and gigantic works, which occupied him intermittently for nearly 25 years. It seems that in 1773, he composed a Kyrie in B minor for the commemorative service held for the deceased elector, Friedrich August I "the Strong," as well as a Gloria in D major to celebrate the new elector's ascension to the throne.

A Sanctus in D major had possibly preceded these compositions in 1724 to be performed on Christmas day. In the last years of his life, perhaps as late as 1747, Bach conceived the idea of adding to these individual movements. His aim was to create, through the inclusion of a Credo and of the concluding sections from Osanna onwards, a gradiose complete composition. The resulting work was not intended for the Roman Catholic service. It is far too extensive; the text does not follow the exact wording of the Catholic Mass, and Bach did not observe the grouping in five sections (Kyrie, Gloria, Credo, Sanctus, Agnus) customary in this liturgy. did he expect that it would be used in the Protestant service.

While the individual sections may be employed in the Lutheran church, the setting of the entire ordinary of the Mass does not lend itself to inclusion in the Protestant liturgy. **The Mass in B minor** is an abstract composition of monumental dimensions, a gigantic edifice conceived by the composer as the crowning glory of his life-work in the field of sacred music. Its completion might well indicate a mellowing in the aged master's attitude, a deviation from belligerent Lutheran orthodoxy toward a more ecumenical attitude.

The majestic work abounds in forms of intricate technical mastery: a superb passacaglia, highly artistic fugues with stretti, augmentations, and other devices of the strict contrapuntal style. There is an objective character to this composition, and only when the text refers to Jesus does the musical idiom assume a more personal and intimate character.

Thus the duet "Christe Eleison" (No. 2) radiates ethereal bliss and ecstatic longing, in marked contrast to the first and second Kyrie eleison, which address God the Father and God the Holy Spirit in a spirit of solemn veneration. Similarly, the two choruses "Qui tollis peccata mundi" (No. 8) and "Et incarnatus est" (No. 15) are both simple, heart-stirring compositions, fervently expressing Bach's Jesusminne.

Here the composer did not hesitate to include in the Mass numerous "parodies" of movements from church cantatas related in content. These adaptation are not mechanically done. Indeed, each of them shows a higher degree of perfection than its model. No. 20, "Et expecto resurrectionem mortuorum" is taken from cantata No. 120, "Gott man lobet," using the second movement, "Shout ye, all ye joyful voices." While the original contained a four-part chorus, Bach, with supreme mastery, added a fifth obbligato part, which in a completely natural way enriches the polyphonic texture. The Crucifixus (No. 16) is based on a passacaglia from cantata 12, "Weinen, klagen," and was given its exquisite ending, modulating from minor to major, only in the Mass. In making this addition, Bach not only prepared for the glory of the "Et resurrexit" (No. 17) which immediately follows; he had 13 variations instead of the original 12 and so symbolized the tragedy by that ill-fated number.

Since Bach was going back in this work to a time when the Christian church in the West was as yet undivided, he felt it was appropriate to include archaic forms. Thus, the first and the last sections of the Credo use the melodies of the Gregorian chant (well known in the Protestant liturgy too) in grandiose fugues of an antiquated motet character.

The Mixolydian mode (an archaic key in which the seventh note of the major scale is lowered by half a step) also makes its appearance here. Moreover, the frequent five-part choruses and the old-fashioned "alla breve" rhythms in several sections enhance the retrospective character of this music. But there is no lack of contemporary forms either. The Mass contains arias equipped with the coloraturas of the Italian opera, and superb duets in the style of Agostino Steffani. These numbers, too, afford a deep insight into Bach's mentality.

In the duet "Et in unum Dominum Jesum Christum filium Dei unigenitum" (No. 14) the mystic unity of the Father and his Son is symbolized by ... imitation in unison which presently turns into a canon at the fourth. The gentle duet of the "oboi d'amore" in aria No. 18 for bass, with its reference to "unam sanctam Catholicam et apostolicam Ecclesiam," is particularly beautiful. Since this forms part of the Creed accepted by all Christian denominations, it well might be that the peaceful dialogue of the two "love oboes" is intended to signify harmony and understanding between Catholics and Protestants.

Following the model of the Italian cantata-mass, the work consists of no less than 25 substantial numbers. They are arranged in four sections of uneven length. The composer inscribed as Missa, the Kyrie and the Gloria which he handed to Friedrich August II, Elector of Saxony. The Credo bears in the autograph the designation "Symbolum Nicenum." The third section is the Sanctus, and the fourth comprises the remaining movements: "Osanna, Benedictus, Agnus Dei, Dona nobis pacem."

Each of these sections has a well-balanced structure. The Kyrie is, in accordance with the text, in ternary form: two choruses around a duet. The Gloria starts with a monumental introductory chorus, which is followed by seven numbers. The center of this group is formed by the reference to the Savior, (No. 8, "Qui tollis peccata mundi"). On either side, we find a number for solo voices (No. 7, "Domine Deus" and No. 9, "Qui sedes"). The beginning as well as the end is formed by a pair of movements, an aria preceding a chorus (No. 5, "Laudamus," No. 6, "Gratias agimus;" No. 10, "Quoniam," No. 11, "Cum sancto").

The Symbolum Nicenum consists of seven sections with the emphasis on Jesus' saerifice in the "heart-piece" (No. 16, "Crucifixus"). It is preceded and followed by a chorus (No. 15, "Et incarnatus est," No. 17, "Et resurrexit"). These three numbers are flanked by solo pieces; a duet (No. 14), and an aria (No. 18) respectively. At the beginning of the Symbolum, and at the end, are the mighty double pillars of connected choruses (Nos. 12, 13:19, 20), in each of which Gregorian chants form the melodies of the first half.

The Sanctus (No. 21), the shortest of the work's sections, consists of a pair of interconnected choruses only, the majestic Sanctus proper serving as a kind of introduction to the jubilant "Pleni sunt coeli." The concluding section comprises four numbers. Two choruses (No. 22, "Osanna," -- No. 25, "Dona nobis pacem") surround two arias for tenor and alto respectively (No. 23, "Benedictus," No. 24, "Agnus Dei").

Looking at the work as a whole, we find that the name of **Mass in B minor** generally used in modern times, is not justified. The composition comprises more than twice as many movements in D major as in B minor. D is the key of the jubilant, resplendent Gloria and of the majestic Credo. The dazzling Easter-piece of the Resurrexit is also in D, as is the awe-inspiring Sanctus in which heaven and earth seem to resound with the praise of the Lord. (The six voices used in this chorus may have been inspired by the six wings of the Seraphims in Isaiah 6). The predominance of this brilliant key holds the individual sections firmly together.

To this should be added the fact that the last number, "Dona nobis pacem" (No. 25), uses the same music as the chorus "Gratias agimus tibi" (No. 6), which stands at the very center of the Gloria. This connection is of more than musical significance. Bach felt that he did not have to implore his Maker for peace, and instead thanked Him for granting it to the true believer. In this way the composer also concluded his **Mass** with the expression of gratitude traditional in the Lutheran service.

In our time, we are privileged to hear frequent concert performances of this lofty work, which we have learned to consider as one of the greatest manifestations of the religious spirit. Together with Beethoven's **Missa Solemnis**, it belongs to the immortal documents of man's quest for the eternal truths.

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PROGRAM

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July 15-28, 1974

Sandor Salgo, conductor and musical director

MONDAY, JULY 15

8:30 P.M. **CONCERT** Sunset Theatre
San Carlos at Ninth, Carmel

Works of J. S. Bach

Chorale from Cantata, "Ein feste Burg," BWV 80

Chorale from Cantata, "Wie schön leuchtet der Morgenstern," BWV 1

Chorale from Cantata, "Wachet auf," BWV 140
Festival Chorale

Brandenburg Concerto No. 2, BWV 1047
Laurie McGaw, trumpet; Louise Di Tullio, flute
Raymond Dusté, oboe; Rosemary Waller, violin

Concerto for harpsichord, BWV 1058, in G minor
Bess Karp, soloist

Easter Oratorio, BWV 249
Sue Hinshaw Goreniuc, soprano
Carole Walters, alto
Gregory Wait, tenor
Douglas Lawrence, baritone
Festival Chorus, Chorale and Orchestra

TUESDAY, JULY 16

11:00 A.M. **RECITAL** Parish Hall,
All Saints' Episcopal Church
Lincoln at Ninth, Carmel

Douglas Lawrence, bass-baritone
Darlene Lawrence, piano

3:00 P.M. **RECITAL** Bethlehem Lutheran Church
800 Cass Street, Monterey

Lawrence Moe, organ

8:30 P.M. **CONCERT** Sunset Theatre

Brandenburg Concerto No. 4, BWV 1049 . J. S. Bach
Lukas David, violin; Louise Di Tullio, Martha Blaine, flutes

Concerto for horn No. 2, K. 417, in E flat . Mozart
Arthur Krehbiel, soloist

Concerti for violin, "The Seasons," Op. 8, Nos. 1-4 . . . . . Vivaldi
Lukas David, Polly Sweeney, Mark Volkert,
Rosemary Waller, soloists

WEDNESDAY, JULY 17

11:00 A.M. **RECITAL** Parish Hall,
All Saints' Episcopal Church
Lukas David, violin; Bess Karp, harpsichord

3:00 P.M. **LECTURE** Parish Hall,
(FREE) All Saints' Episcopal Church
Sacred Music at the English Court
Dr. Joseph Kerman

10:00 P.M. **FOUNDERS' MEMORIAL CONCERT**
Carmel Mission Basilica
Sacred Music at the English Court

Missa, "Puer natus est" (1555) . . . . . Tallis
(First performance in the United States)

Forty-part motet, "Spem in alium" . . . Tallis

Chaconne, from "King Arthur" . . . . . Purcell

"Remember not, Lord" . . . . . Purcell

Chandos Anthem No. 6, "As panteth the hart" Handel

"Zadok, the Priest," Coronation Anthem for George II . . Handel

Ave verum Corpus, from "Gradualia," Book I . Byrd
Soloists, Festival Chorale and Orchestra

THURSDAY, JULY 18

11:00 A.M. **RECITAL** Parish Hall,
All Saints' Episcopal Church
Carole Walters, alto; Sally Kell, cello, baryton

3:00 P.M. **SYMPOSIUM** Parish Hall,
(FREE) All Saints' Episcopal Church
Bach and his Heirs
Dr. Raymond Kendall, moderator
Dr. Joseph Kerman, Dr. Samson Knoll

8:30 P.M. **CONCERT** Sunset Theatre
Bach and his Heirs

"Rhapsodie," for alto, male chorus and orchestra, Op. 53 . . . . . Brahms

"Capricorn" Concerto . . . . . Barber
Louise Di Tullio, flute; Raymond Dusté, oboe
Edward Haug, trumpet

Te Deum . . . . . Bruckner
(In observance of the 150th anniversary of the composer's birth)
Karen Altman, soprano
Carole Walters, alto
Gary Fisher, tenor
Bass to be announced
Cantata, "Christ lag in Todesbanden," BWV [illegible] J. S. Bach
Festival Chorale

FRIDAY, JULY 19

11:00 A.M. **RECITAL** Parish Hall,
All Saints' Episcopal Church
George Sakellariou, guitar

3:00 P.M. **LECTURE** Parish Hall,
(FREE) All Saints' Episcopal Church
The Hamburg Opera in the 18th Century
Lecturer to be announced

8:30 P.M. **CONCERT** Sunset Theatre

English Suite No. 5, BWV 810, in E minor . J. S. Bach

Partita No. 5, BWV 829, in G major . . J. S. Bach
István Nádas, piano

Opera, "Pimpinone" (staged performance) . Telemann
Soprano to be announced
Michael Gallup, bass

SATURDAY, JULY 20

11:00 A.M. **RECITAL** Parish Hall,
All Saints' Episcopal Church
Sonatas
Louise Di Tullio, Martha Blaine, flutes
Bess Karp, harpsichord

3:00 P.M. **LECTURE** Parish Hall,
(FREE) All Saints' Episcopal Church
Bach's Mass in B Minor
Dr. Raymond Kendall

8:30 P.M. **CONCERT** Sunset Theatre

Motet, "Exsultate, jubilate," K. 165. . . . Mozart
Karen Altman, soprano

Concerto for violin, BWV 1041, in A minor J. S. Bach
Lukas David, soloist

Concerto for piano, K. 503, in C major . . Mozart
István Nádas, soloist

"Oxford" Symphony, H. I. No. 92, in G major Haydn
Festival Orchestra

SUNDAY, JULY 21

2:30 P.M. **CONCERT** Sunset Theatre

Mass in B minor, BWV 232 . . . . . J. S. Bach
Karen Altman, soprano
Carole Walters, alto
Gregory Wait, tenor
Douglas Lawrence, baritone
Festival Chorus, Chorale and Orchestra

MONDAY, JULY 22

3:00 P.M. **MUSIC FOR YOUNG LISTENERS** Sunset Theatre
Program to be announced

8:30 P.M. **CONCERT** Sunset Theatre
Repeat of July 15 program

TUESDAY, JULY 23

11:00 A.M. **RECITAL** Parish Hall,
All Saints' Episcopal Church
Bess Karp, harpsichord

3:00 P.M. **RECITAL** Bethlehem Lutheran Church
Kenneth Ahrens, organ

8:30 P.M. **CONCERT** Sunset Theatre
Repeat of July 16 program

WEDNESDAY, JULY 24

11:00 A.M. **RECITAL** Parish Hall,
All Saints' Episcopal Church
Lukas David, violin; Bess Karp, harpsichord

3:00 P.M. **LECTURE** Parish Hall,
(FREE) All Saints' Episcopal Church
Sacred Music at the English Court
Dr. Joseph Kerman

10:00 P.M. **CONCERT** Carmel Mission Basilica
Repeat of July 17 program

THURSDAY, JULY 25

11:00 P.M. **RECITAL** Parish Hall,
All Saints' Episcopal Church

Chamber Music . . . . . (To be announced)

Banchetto Musicale . . . . . Banchieri
Festival Chorale
Priscilla Salgo, conductor

3:00 P.M. **SYMPOSIUM** Parish Hall,
(FREE) All Saints' Episcopal Church
Bach and his Heirs
Dr. Raymond Kendall, moderator
Dr. Joseph Kerman, Dr. Samson Knoll

8:30 P.M. **CONCERT** Sunset Theatre
Repeat of July 18 program

FRIDAY, JULY 26

11:00 A.M. **RECITAL** Parish Hall,
All Saints' Episcopal Church
The Carmel Consort
James Schwabacher, tenor; Robert Bernard, bass
George Sakellariou, guitar; Bess Karp, harpsichord

3:00 P.M. **LECTURE** Parish Hall,
(FREE) All Saints' Episcopal Church
The Hamburg Opera in the 18th Century
Lecturer to be announced

8:30 P.M. **CONCERT** Sunset Theatre
Repeat of July 19 program

SATURDAY, JULY 27

11:00 A.M. **RECITAL** Parish Hall,
All Saints' Episcopal Church
Sonatas
Louise Di Tullio, Martha Blaine, flutes
Bess Karp, harpsichord

3:00 P.M. **LECTURE** Parish Hall,
(FREE) All Saints' Episcopal Church
Bach's Mass in B Minor
Dr. Raymond Kendall

8:30 P.M. **CONCERT** Sunset Theatre
Repeat of July 20 program

SUNDAY, JULY 28

2:30 P.M. **CONCERT** Sunset Theatre
Repeat of July 21 program

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Sanitary district criticized by Mission Fields residents

ONCE AGAIN, the board of directors of the Carmel Sanitary District was beseiged by complaints from residents of Mission Fields regarding "a retched odor for the last two weeks" at its public meeting last Tuesday.

Members of the board and Dave Kennedy, district engineer, told a packed house at the district office that the major odor problem would be solved by the end of this week. "Once these things are taken care of, you won't know we're here again," said board President Herman Schull.

But members of the audience were far from satisfied by assurances from the board that offensive odors in their neighborhood would soon subside, and the agenda was delayed while complaints and criticism from the floor were expressed.

Board member James Pruitt explained that current problems have been caused by factors "largely out of the board's control." Two of the sanitary plant's three digesters had to be emptied and cleaned, he said, and unfortunately there had been a great deal of rainfall during the period that the sludge from these digesters was placed in the plant's drying beds. "This caused part of the odor problem because the sludge wasn't drying," he said.

Pruit also explained that the third digester at the plant was emptied and dismantled earlier this week, because its massive "floating lid" was badly corroded. That digester will be re-assembled and ready for limited service next week, he said.

Kennedy explained that digesters do not operate full capacity immediately after cleaning. "It's principally a biological process, utilizing a certain type of bacteria to facilitate the breakdown of wastes," he said, "and it takes a considerable period of time before this process gets going agian at full capacity."

When questioned why the cleaning of all three digesters has been undertaken in a period of six months, Pruit said "you wait as long as you can, and do it all at once, because you know it's going to be such a mess."

Schull said that the cleaning was "in the program," and that there were "economic considerations" in the board's maintenance planning. Kennedy further explained that the cost of spreading out the cleaning of the digesters over a longer period of time would have been "a much more expensive proposition."

"If you're talking about economics," responded Monterey attorney Tom Hudson, "you're talking about your own and not those of property owners in Mission Fields, who have had to put up with this stench."

John McGinnley of Rio Road told the board "I think your problem is largely a matter of public relations. If, for one thing, you could issue some sort of notice, almost like a weather report, telling us when the odor is going to be bad and when it's going to subside, it would certainly help." Board member Ted Weller stated that a notice had been published in the local media several months ago to the effect that digesters were going to be cleaned and that there would be a certain amount of odor.

"Well," responded McGinnley, "I ddin't see it, and I doubt if it would have made much difference that long ago."

Attorney Hudson, who has been a staunch critic of the board for several years, suggested the issue involved was more than a deficiency in public relations.

"I think the events of the last week make it perfectly clear that this board has shown a significant lack of candor with the public," he said.

Hudson asked members of the board if the sanitary plant's "number three"" digester had foamed over on the night of Friday, June 28. He said that he had heard a rumor to that effect, but that the board had not mentioned such a malfunction at the meeting.

The Carmel Pine Cone

SECTION III

BOARD MEMBER Ted Weller said that he had seen the sanitary plant log book, and there had been no indication of any such foaming action on either June 28 or 29.

Weller questioned Dave Berry, a representative of Kennedy engineers, who had been working at the plant on the night of June 28, whether he had noticed any foaming from the digester.

"Yes," stated Berry, "there was." He explained that approximately 200 to 300 gallons of foam had been discharged from the top of the digester, and that he and a member of the sanitary plant staff had worked until midnight removing the substance from the pavement beneath the digester.

Later in the meeting, the question of the board's responsibilities of informing the public of its actions was raised in relation to its filing of a negative declaration in lieu of an environmental impact report on the proposed enlargement of its drying beds.

At its June 28 meeting, the board had resolved to undertake an enlargement of drying plants at the plant in order to facilitate the handling of an increasing amount of sludge from the plant's digesters.

Eben Whittlesey, council for the board, had expressed the view that filing of an environmental impact report would not be required on the project.

Under the resolution of that meeting, the board had stated that "A negative declaration (on the drying beds enlargemnt project) will be made available for public inspection at the district office."

Attorney Hudson and Frank Herald of Sycamore Place in Mission Fields questioned what they termed the "ethics" of the board in neither including notice of the negative declaration in the agenda for the July 8 meeting nor displaying it in open view in the office.

Members of the board and their attorneys responded that placing the notice in the public files of the district "is all that is required by law."

"How are we supposed to know about it if you file it away back there in the office" questioned Herald.

Hudson stated that while the board had complied with the law, they had not complied with the "spirit of the law."

President Schull responded that the board's failure to display the notice of negative declaration had been an "oversight" and that it would be made more accessible to the public following the meeting.

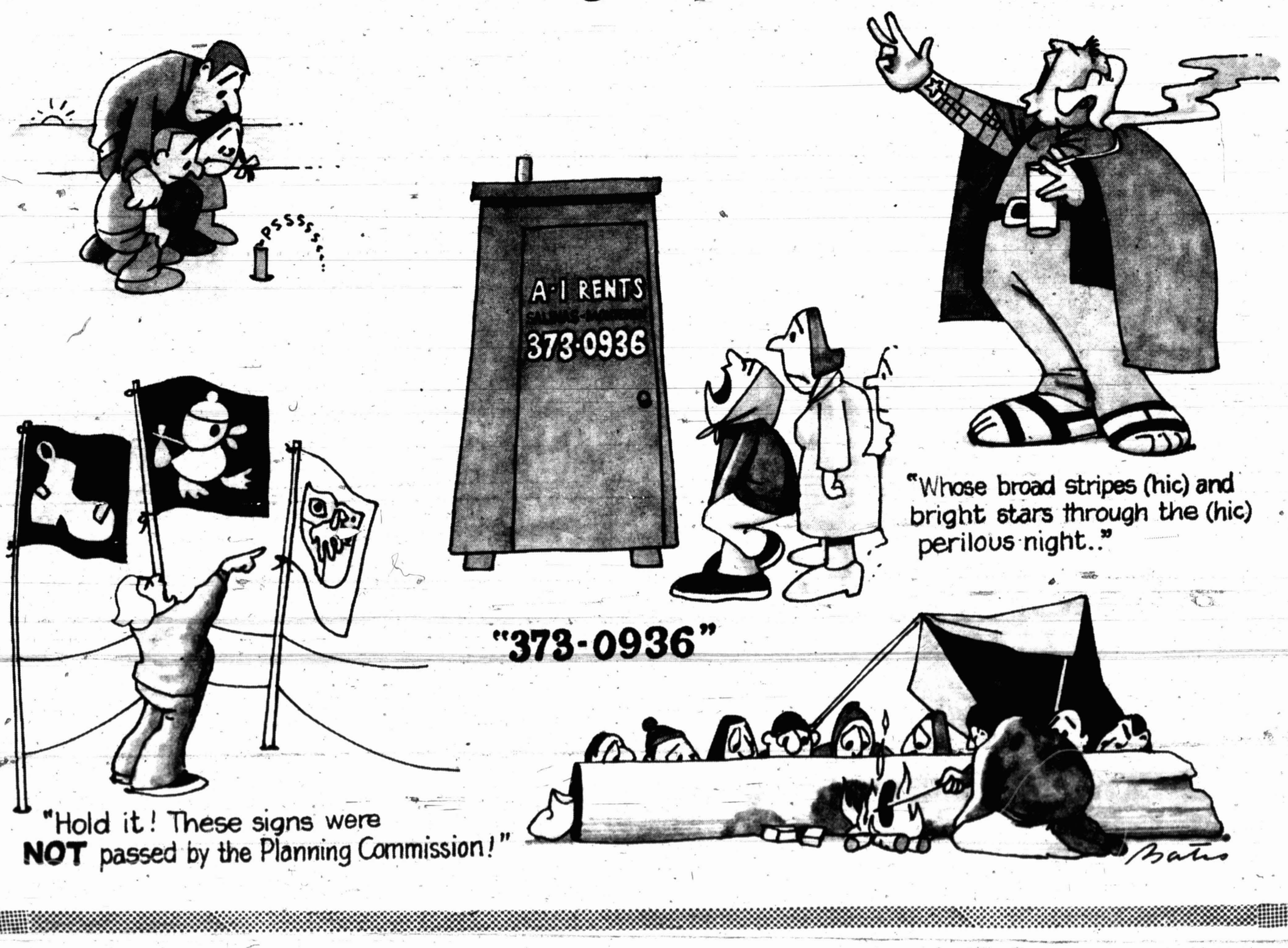
Following further debate on the issue of enlarging the drying beds, however, John McGinnley suggested, "There seems to be enough objection to the project among the audience here that you might as well proceed with application of an invirnomental impact report and avoid further delay."

Members of the board agreed with the suggestion and authorized Kennedy engineers to proceed with an application of a report on the project immediately.

Following several hours of debate between the board and members of the audience, it was suggested by Pat O'Malley of Oliver Road that the most positive step the board could take would be to schedule a public meeting at the sanitary plant to show concerned neighborhood residents the operation and to explain the current problems.

O'Malley's suggestion was accepted by the board who resolved to hold a special public meeting at the sanitary plant, at 7:30 p.m. on Monday July 22. A tour of the plant will be given to all interested citizens, current problems will be explained, and the board will hear further comments from the public.

The 4th of July at Carmel Beach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373-0936
"Whose broad stripes (hic) and bright stars through the (hic) perilous night.."
"373-0936"
"Hold it! These signs were NOT passed by the Planning Commission!"
Bates

Coping in Carmel, Part II

Food is critical to Carmel's elderly poor

By TRICIA GORMAN

INFLATIONARY trends over the past five years have been dramatic, as seen in figures released by the Bureau of Labor Statistics in Washington, D.C. Food prices for the period between 1969 and May 1974 increased 46.6 per cent, while housing costs for the same period increased 33.2 per cent.

These inflationary increases, while felt by Americans of all ages and incomes, are especially devastating for the elderly, many of whom live on fixed incomes. Since rent is a fixed item on the monthly budget, many of the elderly often are forced to make cuts in their food budget.

VOLUNTEERS distribute vegetables into shopping bags during preparations for vegetable distribution Friday mornings in the parking lot of the Carmel Presbyterian Church. (Staff photo.)

One program on the Peninsula which attempts to defray these costs, especially for shut-ins, is Meals on Wheels, now in its second year. Of all the cities on the Peninsula, Carmel has the highest number of customers. On a sample day recently which is typical of their operation, 19 meals were delivered to people in Carmel, 16 meals to Pacific Grove and 12 meals to Monterey.

The meals, which cost the customers $1.75 a day, are planned by a dietician, and are distributed by volunteers at lunchtime. The noon meal is the main one and is served hot, while dinner is usually a sandwich. Packets for cereal and pieces of fruit are provided for breakfast the following morning. Meals on Wheels provides personalized service with special care taken with each individual's diet, often upon the recommendation of that person's doctor. Homemade birthday cakes are included on birthdays.

Dorothy Walter, the assistant project director for the program, has seen many elderly people in her work with Meals on Wheels. She says Carmel gives the facade of well-being because many of the poorer citizens live in shacks hidden behind the well-tended street houses. "You wouldn't really know they were there unless you had occasion to go around to the back," she said. "Carmel started out as a beach resort town and as a result many of the houses are very small for year-round living."

"I've seen bad places in Pacific Grove and in Monterey, and in Seaside, but nothing as bad as the ones I've seen in Carmel," Mrs. Walter said.

Sally Griffin, project director, told of one woman who had been living in a garage in Carmel. The garage, which was cold and damp was divided in two with plywood. The woman was living in the back part, and paying $96 rent. Her only cooking facility was an electric perculator in which she heated soup.

The woman is no longer living there, partly because Meals on Wheels provides a larger service through concern for the elderly than its stated purpose of bringing daily meals. Because the volunteers are in constant contact with their customers they can watch over them or even help them if they have a need.

Since the program's inception in 1972, a total of 342 shut-ins have been served. Yet Mrs. Griffin feels they are not reaching most people. "I often walk down the streets of Carmel, and because I'm aware of the problem, I can spot people suffering from malnutrition. You can see it in their skin."

Mrs. Walter agreed. "Many can't afford a radio or a paper to tell them about these programs." She told of one woman to whom she brought meals who was selling her clothes to eat. She also was living in a garage, with her clothes hanging on a bar. The woman was receiving $110 a month in Social Security benfits and paying $95 in rent. The volunteers from Meals on Wheels informed her she could supplement her income if she applied to the Social Security office. and now she is receiving $235. "She just didn't know it was available."

Mrs. Walker cited a figure released by the National Federation on Aging which estimates there are 40 million Americans older than 60 who are in need of help, and who don't know that help is available.

The program has run for two years on federal money received through a state agency, the California Commission on Aging, but that money will halt Sept. 30. Mrs. Griffin has made appeals to local community groups and has also applied to the cities on the Peninsula to receive a portion of the revenue-sharing funds. Carmel will be unable to assist because it has committed its funds through 1975 to buy safety equipment for the city.

Meals on Wheel's projected budget for next year is $28,000. Thus far, the Monterey County Board of Supervisors has agreed to give $13,600 of its federal revenue sharing money to the program. Pacific Grove has promisted $7,350, while the Monterey City Council has approved a $6,000 donation.

Project Fishnet is also helping feed the elderly through its vegetable distribution program. Every Friday, 100 bags of vegetables received from growers in Salinas are distributed to senior citizens on the Peninsula. Volunteers assemble in the parking lot of the Carmel Presbyterian church and sort lettuce, cauliflower, broccoli, artichokes and carrots into individual bags.

NOT ALL who receive the vegetables are in need, but many are unable to get out to buy vegetables. Volunteers from churches and from the Carmel Kiwanis Club serve as drivers. This year, the Kiwanis Club has taken "The Problems of the Aged" as their theme. In addition to helping with the vegetable distribution the club has taken financial responsibility for the Meals on Wheels program during weekends. (Normally, it would be a five-day program only.)

One Carmel woman wrote to John Grissim recently to thank Community Services and Fishnet for providing the vegetable distribution program. Her letter reads: "I would like to express my thanks and deepest appreciation to the growers who so generously are providing and sharing their wonderful fresh produce with so many of us.

"Above all, the kindness with the spirit in which these gifts are made possible by all of you who are giving of your time and energy reminds me once again that people are good.

"Having been brought up in a family of farmers myself I know something of the hard work and expense, not to mention the tender loving care involved in bringing forth the bounty of the good earth. "A thousand thanks for delicious food! And God bless the growers of Monterey County."

Project Fishnet is synonymous in many people's minds with Pearl Gannon. She began Fishnet 10 years ago as an employment service for those who work with the elderly. Ten per cent of their first month's income was returned to Fishnet to assist the elderly.

"I realized that many of these people were without relatives and left along. Others did have living relatives but, people do drift apart.

"These people seem to be the forgotten ones. Well, we haven't forgotten them. I hope to restore a faith in God by reaching these people," she said.

When Fishnet began it was called Project H.E.L.P. and it operated out of Seaside. It was set up to assist the elderly in any problems they might have. The vegetable distribution came under Fishent's auspices on April 21, with the help from the Community Services Department. More than 280 persons have received vegetables each month on the Peninsula so far, 80 of whom were living in Carmel.

Mrs. Gannon noted that merchants also often assist through contributions, notably Gus Velarde, a local caterer who donates extra food. A youth group from the Carmel Presbyterian Church performs free housekeeping duties and sponsors a visiting program.

Today Fishnet has many programs for the elderly in addition to the vegetable

Continued on page 28

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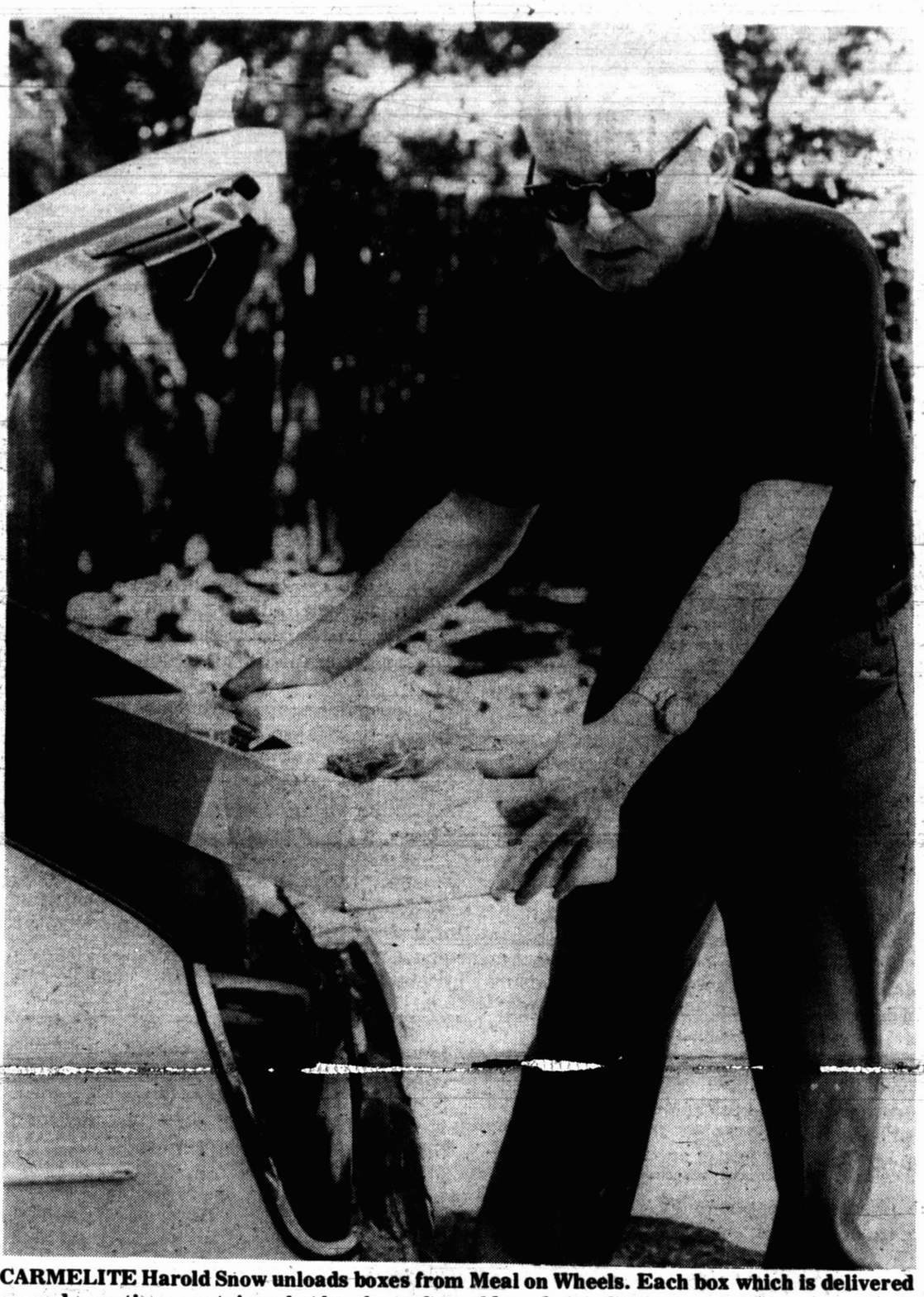

CARMELITE Harold Snow unloads boxes from Meal on Wheels. Each box which is delivered around noon time, contains a hot lunch meal, a cold sandwich dinner, and dry cereal and fruit for the next mornings breakfast. The boxes are assembled in Monterey's Carpenter's Hall, and then delivered by community volunteers.

Coping in Carmel

Continued from page 27

distribution and the employment service. They help any senior citizens who need help, no matter what their problem.

"We get four to five suicide threats a week," Pearl Gannon said. "They really don't want suicide, they want listening."

Also serving the elderly on the Peninsula is the Alliance on Aging, a central information service and clearing house for older persons. It provides assistance and referrals for problems ranging from legal aid to nutritional needs, and also sponsors an educational program in conjunction with Monterey Peninsula College.

Mrs. Vera Hering, director for the Alliance on Aging, feels all the various problems of the aging -- housing, food or transportation -- can be tied to the over-riding one of income. Lack of money limits mobility, social contacts and sense of dignity. Many would be surprised to learn that some seniors don't attend social functions for embarrassment over the lack of proper dress. Others are isolated in loneliness and too embarrassed over their meager living conditions to invite guests over.

"I believe society has failed to control the depreciation of the dollar," Mrs. Hering said, "and I don't feel the senior citizens should be held responsible for their need of enough income to exist in dignity."

Many seniors are forced to apply for welfare or supplemental security income (SSI) despite a full lifetime of contribution to the society. One costly accident in one's 50s can and often does wipe out a person's entire savings.

"The older citizens can't control inflation. It isn't their fault and yet they must live in sub-standard conditions because of it."

Mrs. Hering repeated what almost all who work with the elderly can verify -- if one deals with the elderly poor one must be prepared to deal with pride. Many would eat starchy foods or cat food and die of malnutrition before they would apply for help from the federal government or from local groups.

"We shouldn't have a climate wherein people are ashamed to admit they need a helping hand," Mrs. Hering said.

Hadassah officers installed

The Monterey Peninsula Chapter of Hadassah held its installation of officers recently at the United Methodist Church. Mrs. Shapero, the regional advisor to the Monterey Peninsula chapter from San Jose, was the installation officer.

The new officers for the 1974-75 fiscal year are: Bobbi Yateman, president; Rose Prezant and Sue Mushkin, vice president, education; Lily Trube, vice president, fund raising; Miriam Silver, vice president for membership; Deborah Myers, recording secretary; Ethel Wagner, corresponding secretary; Ilona Milch, financial secretary; and Jan Marx, treasurer.

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Business briefs

CLARK DODGE & CO. ACQUIRED

Kidder, Peabody & Co. Inc. and Cark, Dodge & Co. Inc. have announced the acquisition of the securities business of Clark, Dodge by Kidder, Peabody & Co.

The acquisition brings together two of the nation's oldest securities firms (Kidder, Peabody was founded in 1865 and Clark, Dodge in 1845). Both firms have long provided a diversity of investment services.

Kidder, Peabody and Clark, Dodge offices will be consolidated in downtown New York City, Atlanta, Boston, Chicago, Detroit, Houston, Los Angeles, Minneapolis, and San Francisco.

The former Clark, Dodge offices in Carmel, Cleveland, Norfolk, Palo Alto, Park Avenue (New York City), Sacramento and Toledo will become Kidder, Peabody offices. The amalgamation provides a highly diversified investment banking and brokerage business with offices in 44 domestic cities, including virtually all major financial centers, and five abroad; a staff of more than 2,100, including 700 in sales; and capital approximating $50 million.

Clark, Dodge brings additional strengths in research and services for institutional and individual clients. The Clark, Dodge Management Co. will remain intact and add depth to the Kidder, Peabody investment advisory business.

Hosmer receives degree

William J. Hosmer, a resident of Carmel, was among 420 students to receive degrees from Allegheny College in Meadville, Pa., during recent commencement ceremonies on June 10. Hosmer, the son of Mr. and Mrs. J.G. Hosmer of Carmel, received a B.A.

The commencement speaker was Fletcher Byrom, a trustee of the college and chairman of the board of a large company. The commencement exercise marked the end of the college's 159th year.

Six graduate from Stanford

Six local students were among more than 4,100 graduates receiving either undergraduate or graduate degrees at Stanford University's 83rd annual commencement exercises held June 16. The commencement speaker was Archibald Cox, former Watergate special prosecutor, now professor of law at Harvard University.

Jennefer L. Baylis of Carmel received her A.B. degree in psychology. From Pebble Beach, graduates included Nancy E. Duffy, A.B., communications; Howard P. Sanborn, A.M., teaching; and Paul T. Sidone, A.B., English.

Graduates from Big Sur were Darien Hopkins, A.B., music and Ira F. Mendlowitz, DMA, music.

Following his address to the graduates, President Richard W. Lyman adjourned the ceremonies to other locations on the campus, where individual ceremonies were held for professional schools and other departments of the University.

Yates studies management

George V. Yates, Jr., son of Mr. and Mrs. George Yates of Carmel, was awarded the degree of Master of International Management recently at the commencement exercises of the American Graduate School of International Management, Thunderbird Campus, Glendale, Ariz.

He is a graduate of Colorado College at Colorado Springs, Colo. where he majored in political economics.

Calendar

AUCTION AND BARBECUE

An auction, barbecue and jam session will be held July 14 at 12 noon at Carmel Valley Inn, sponsored by the local Nitecaps. The afternoon gala, which is slated to last until 6 p.m., is known as a Marty Artellan Speech Therapy Benefit.

The Nitecaps are sponsoring the event because local entertainer Marty Artellan needs speech therapy. Artellan, friend of many, who has numerous times helped others by donating his time and musical talents, had a stroke in early February. He has now progressed to the stage where speech therapy is necessary for his recovery. Artellan is presently at Natividad Hospital in Salinas.

The chicken barbecue starts at 12 noon, and costs $4 for adults, $2.50 for children. The auction will begin at 4 p.m. and the jam session at 6 p.m. Guests are requested to bring their own musical instruments and "jam" with the pros. Jan Bird, Sal Mercurio and Marty Artellan, Jr. will be on hand to sing and play favorite songs.

Admission is one auctionable item per person, or $1 donation. More than one item for the auction would be gratefully accepted.

If unable to attend, those interested in helping may send donation checks payable to Artellan Therapy, P.O. Box 115, Carmel Valley, 93924. Please call 659-3131 for further information.

Farr gets doctorate

David F. Farr of Carmel received his doctorate in botany from Virginia Polytechnic Institute in Blacksburg, Va. during commencement exercises recently. Far was one of 150 to receive his doctorate at the school's 102nd commencement.

Yergler enters academy

Richard Scott Yergler of Pebble Beach has been accepted to the Air Force Academy, one of 12 young men from Monterey and Santa Cruz counties to be sponsored by Congressman Burt L. Talcott for one of the nation's three major military academies.

Harrison graduates

William B. Harrison, son of Mr. and Mrs. Don E. Harrison, Jr. of Carmel, graduated from Carleton College, Northfield, Minn. recently. Carleton President Howard R. Swearer conferred the bachelor of arts degree upon 361 members of the 1974 graduating class.

Harrison was a mathematics major and was active in intramural sports for four years. He also appeared in many plays put on by the college and was a member of Players Board. He was awarded a Teaching Fellowship in mathematics at Phillips Academy in Andover, Mass.

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Lincoln Street between Fifth and Sixth, ½ block north of the Library

Party plans

Taste treats for adventurers

By PHYLLIS JERVEY

When two Carmel High School students graduated recently their mothers said, "Go forth young men and seek adventure." (These sage maters actually didn't want their boys to go at all since both are widows.) The upshoot of the event was that Ray and Ed went camping. They promised to keep a day by day account of happenings exclusively for Phyllis' "Party Plans."

These personable 18-year-olds, full of confidence and prepared with carefully planned arrangements consulted me often before their takeoff. Never having camped, I wasn't terribly helpful, but I enjoyed talking with them as I have always admired anyone who has the willpower to work and save for something that makes a dream become reality

The following is their perhaps naive but thoroughly earnest log.

"Started from Carmel to Cottonwood, Ca. in Ed's small, six-cylinder van with camper attached. It has holes. Fishing, Sacramento River. Ate spaghetti, hamburger, applesauce from cans.

"Cottonwood to Mt. Shasta-60 miles. Fished Mt. S. damn (sic). R. caught a seven inch trout. Did it on a Coleman with oil our mothers had hidden, salt & pepper, ketchup, canned fruit. Went to Crater Lake. Saw snow. Boy could and did those monster mosquitos BITE."

"Left Grand Teton for Yellowstone. Crossed the Cont. Div. Stayed at campgrounds. Met three girls. SNOWED. Gals scrambled their eggs on our stove. It was snowing so hard we guessed we'd better get out. Said goodbye to the three girls. Sw some elks and bears. Drove to Montana. Stopped snowing but began raining. Hasn't stopped since. Those holes, you know. Wish you were here so you'd tell us how to stop these leaks.

"Now Grand Canyon, tired, broke. So we drove through non-stop to L.A. Made it. Slept for the first time since leaving home in real beds at a motel in Santa Monica. Had to call our moms reverse and said: "We sure like your cooking best of all. We'll never knock it again. We're awful hungry. Will you sent some you know what?"

Back in Carmel, when their mothers prepared a feast for the boys, I asked, "What did you like best to eat, besides tr trout, in Canada?" They answered without hesitating, "Well ma'am there were those little pies called pasties. Do you know how to fix them?"

Carmel -- Canadian Pasties

One env. instant chicken broth mix
1 cup water
one third cup white wine
3 whole chicken breasts
cut celery, onions, carrots
flour
butter
flour
2 pkgs. pie crust mix.

Dissolve broth, mix in water, add wine, then chicken with vegetables. Cover, simmer until breasts are tender. Remove, strainbroth. Dice chicken, stir gently with vegetables in butter sprinkling with flour. Add broth until thick. Season to taste.

Prepare pie crust according to directions. Roll out in small circles. Put a spoonful of mixture on each circle, fold over, crimp edges with fork tines. Brush tops with milk. Cut slits in top. Bake at 425 F. until golden brown. Let cool.

Wrap in foil to carry to campsite. Makes about 24 pasties.

Openings available for Christmas Festival

Mrs. Van Court Warren, chairman of the three-day Gala Christmas Festival, co-sponsored by the La Playa Hotel and the Behavioral Sciences Institute Auxiliary, says there is still opportunity for non-profit organizations to participate in the event which takes place Dec. 13 through 15.

The festival will provide an excellent opportunity to non-profit organizations to display and sell original, quality articles and to compete for the $5,000 prize money being donated by Bud Allen, owner of the La Playa. Groups who may want to sign up may call Mrs. Warren at 624-7584 or Mrs. Rex Anderson at 625-1651 for further information about applications.

The auxiliary, through its fund-raising events of 1974 hopes to raise money to enable Behavioral Sciences Institute to carry on its important work, which has been chiefly concerned with helping children and adults who have problems in speech, hearing, language, reading and arithmetic.

The recent House and Garden Tour for the Southwest Surgical Congress sponsored by the Auxiliary was the first fund-raising event. In September a garage sale will be held in Carmel.

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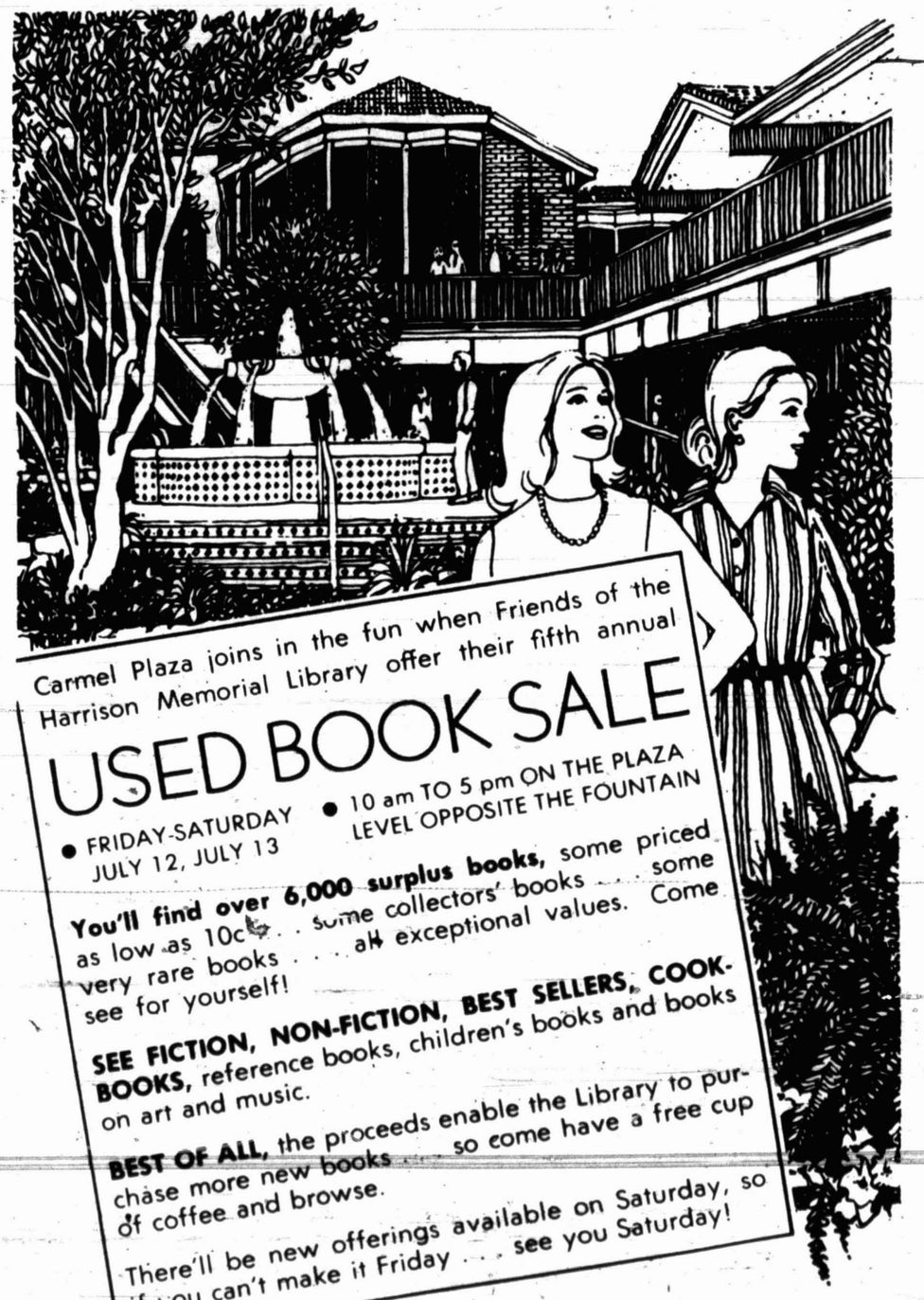
Sunday Brunch only 10:00 'til 2:30
Closed Mondays



Carmel Plaza joins in the fun when Friends of the Harrison Memorial Library offer their fifth annual
USED BOOK SALE
• FRIDAY-SATURDAY JULY 12, JULY 13 • 10 am TO 5 pm ON THE PLAZA LEVEL OPPOSITE THE FOUNTAIN
You'll find over 6,000 surplus books, some priced as low as 10c . . . some collectors' books . . . some very rare books . . . all exceptional values. Come see for yourself!
SEE FICTION, NON-FICTION, BEST SELLERS, COOKBOOKS, reference books, children's books and books on art and music.
BEST OF ALL, the proceeds enable the Library to purchase more new books . . . so come have a free cup of coffee and browse.
There'll be new offerings available on Saturday, so if you can't make it Friday . . . see you Saturday!

Carmel Plaza

You Can Always Depend On SAFEWAY!

Buttermilk Bread Skylark—1½-lb. EXTRA VALUE 39¢

Med. Grade AA Eggs Cream O' The Crop—Dozen 39¢

Enriched Flour EXTRA VALUE Harvest Blossom 5-lb. 75¢

Real Mayonnaise Nu-made 32-oz. Jar 79¢

Allsweet Margarine 1-lb. SS 44¢

Lucerne Butter Grade AA Cubes 1-lb. 74¢

Hydrox Cookies Sunshine 20-oz. SS 59¢

Fruit Drinks Cragmont 46-oz. Can EXTRA VALUE 29¢

Quaker Cereal 100% Natural 16-oz. SS 65¢

100% Orange Juice Minute Maid Frozen Concentrate From Florida—12-oz. SS 49¢

Pork & Beans Van Camp 16-oz. EXTRA VALUE 29¢

Lux Liquid Detergent for Dishes 22-oz. SS 49¢

Hamburger Helper Betty Crocker Pkg. SS 49¢

Meat Pies Manor House Frozen 8-oz. EXTRA VALUE 4 for $1

Arrid Extra Dry Anti-Perspirant—9-oz. SS 95¢

Dog Food Pooch 15½-oz. Can EXTRA VALUE 8 for $1

Beer • Wine • Liquor

Lucky Lager Beer	12-oz. Cans—6 Pack (16-oz. Cans—4 Pack $1.59)	$1.32
Fisher Beer	11-oz. Cans—6 Pack	$1.15
Christian Brothers		$3.15
Mt. White Chablis	Almaden—5th	$1.67
La Mesa Vin Rose	Wine—½ Gallon	$1.58
Scotch Whisky	Tartan Royal, 80 Proof—5th (J&B, 86 Proof—5th $8.40)	$4.59
A. R. Morrow Brandy	80 Proof—5th	$4.59

(Liquor Available at Stores Marked L Only)

Kavlana Vodka $2.99 80 Proof—5th

Home Needs

Pam Spray	Pure Vegetable Coating—9-oz.	99¢
Blue Bonnet	Soft Margarine—Two ½-lb. Tubs (or 1-lb. Tub 69¢)	65¢
Gold Medal Flour	Unbleached or Self-Rising—5-lb. (10-lb. Regular $1.79)	89¢
Minute Rice Mix	7-oz. (Spanish Rice—6-oz. 41¢)	29¢
Golden Grain Soup Mix	Poly—12-oz.	47¢
Barbecue Sauce	Cattlemen's—18-oz.	55¢
Ground Black Pepper	Crown Colony—4-oz.	55¢

Pancake Mix SS 59¢ Betty Crocker Complete 26-oz. Package

Household Helpers

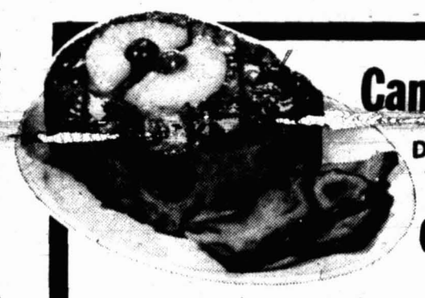
Zee Lunch Bags	Assorted Colors—20 Count	16¢
Spray 'N Vac	Glamorene Rug Cleaner—24-oz.	$1.83
Glass Cleaner	White Magic With Sprayer—12-oz. (Refill—22-oz. 39¢)	46¢
Solid Air Freshener	Wizard—6-oz.	69¢
Yardley Soap	Old English—4¾-oz.	53¢
Woolite Liquid	Cold Water Soap—16-oz.	$1.23
Spray Starch	Faultless—22-oz. (Fabric Finish—20-oz. 64¢)	67¢

Dishwasher All SS 69¢ 35-oz. Package

Frozen Foods

Lucerne Ice Cream	Peach, Flavor-of-the-Month ½ Gallon	99¢
Chocolate Layer Cake	Sara Lee—17-oz.	$1.59
Birds Eye Cool Whip	4½-oz.	44¢
Bel-air Lemonade	Concentrate—12-oz.	35¢
Pizzeria Style Pizza	Jencis Assorted—16-oz.	$2.15
Onion Rings	Bel-air French Fried—7-oz.	41¢
Chun King	Egg Rolls—6-oz.	77¢

EXTRA VALUE **Green Beans** Bel-air Cut 28-oz. Poly Bag 69¢

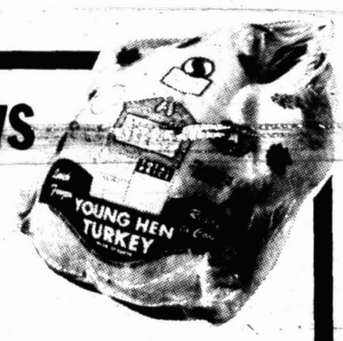


Canned Picnics

Dubuque, Pork Shoulder 3-lb. Oval Tin $2.99

Hen Turkeys

Manor House, Frozen 8 to 16 Lb. Sizes Lb. 49¢



Canadian Bacon Armour End Pieces (Center Pieces Lb. $1.39) Lb. $1.29

Sliced Bacon Safeway Smok-A-Roma (Thick Sliced 2-lb. Pkg. $1.69) 1-lb. Pkg. 85¢

Fresh Fryers Foster Farms, Whole, California Grown Lb. 52¢

Turkey Breasts	Tenderloin Steaks—Lb.	$1.59
Ground Turkey	Thigh Meat—Lb.	99¢
Smoked Turkeys	Safeway, Fully Cooked 8 to 10 Pounds—Lb.	99¢
Stewing Chickens	Flash Frozen, U.S. Grade A Manor House, Cut-Up—Lb.	44¢
Game Hens	Manor House Cornish 20-oz. Size—Each	88¢

Turbot Fillets GREENLAND Fresh-Frozen—Lb. 88¢

Chuck Roasts Blade Cut USDA Choice Beef—Lb. 79¢

Canned Hams Safeway Brand — 5-lb. (Dubuque 5-lb. $5.99) $5.89

Turkey Breast Safeway Self-Basting 4-8 Lbs. or Plantation 4-6 Lbs.—Lb. 99¢

Whole Fryers Manor House, Bagged Flash Frozen U.S. Grade A—Lb. 45¢

Pork Sausage	Jimmy Dean, Reg. or Hot—12-oz. (24-oz. Regular $1.53)	77¢
Ground Beef	Regular Grind—Lb.	85¢
Beef Plus	A Blend of Ground Beef and Textured, Hydrated Vegetable Protein—Lb.	65¢
Boneless Chuck	Under Blade Beef Steak—Lb.	$1.59
Porterhouse	or T-Bone Steak USDA Choice Beef Loin—Lb.	$2.19
Veal Patties	Manor House Frozen Fresh Thawed—Lb.	$1.19
Evergood Sausage	Knackwurst or Garlic—Lb.	$1.39
Slab Bacon	Platter Style, Sliced—Lb.	$1.15
Smoked Hams	Shank Half—Lb.	95¢
Sole Fillets	Captain's Choice, Precooked—Lb.	$1.29
Kippered Salmon	—Lb.	$2.14
Fried Fish	Captain's Choice Precooked Fillets—Lb.	79¢
Fish Sticks	Trophy Brand, 2-lb.—Each	$1.39
Breaded Shrimp	Captain's Choice Precooked—Lb.	$1.89
Beef Shank	Cross Cuts, USDA Choice—Lb.	99¢
Stewing Chickens	Foster Farms Fresh Large Size—Lb.	55¢
Fryer Parts	Foster Farms Fresh Breasts, Thighs and Drumsticks—Lb.	99¢
Young Turkeys	Safeway, Self-Basting 7 to 9 Pounds—Lb.	69¢
Beef Wieners	Safeway Skinless—1-lb. (Sliced Bologna—1-lb. $1.19)	89¢
Beef Oxtails	Frozen Fresh Thawed—Lb.	69¢
Shrimp	Trophy Brand, Cooked & Peeled—8-oz.	99¢
Braunschweiger	Jones Sliced—8-oz.	83¢
Smoked Pork Hock	Packers—Lb.	85¢

Donuts Powdered Sugar Donette Delights Mrs. Wright's Miniature—9-oz. 48¢

Twin Pops Snow Star—12 Count 69¢

EXTRA VALUE **New Potatoes** Del Monte, Whole—16-oz. 29¢

Dash Detergent 49-oz. Package 97¢

Health & Beauty Aids

Pampers Overnight	Disposable Diapers 12 Count	97¢
Kotex Feminine Napkins	24 Count	$1.15
Bufferin	Tablets—100 Count	$1.41
4-Way Nasal Spray	½-oz.	97¢
Sure Anti-Perspirant	6-oz.	95¢

DIAL VERY DRY Anti-perspirant—5-oz. 89¢

Safeway Aspirin Guaranteed Quality—100 Count 19¢

Family Favorites

Betty Crocker Frosting Mix	Layer Cake Mix—18½-oz. Betty Crocker Fluffy & Whipped Varieties—Package	56¢ 61¢
Hawaiian Punch	46-oz. Can	51¢
Barbecue Beans	Campbells—16-oz.	31¢
Borden Frosted Shake	In the Dairy Case Can	25¢
Empress Clover Honey	12-oz.	75¢
Wheaties Cereal	18-oz.	74¢

Cherries Bing Northwest Grown Peak of the Season Lb. 49¢

Seedless Grapes Thompson Variety At Their Best Lb. 49¢

Cranberry Juice Ocean Spray Cocktail—Quart EXTRA VALUE 59¢

Coffee Choices

Kava Instant Coffee	8-oz.	$2.35
SW Coffee	100% Colombian—1-lb.	$1.37
Instant Coffee	Maxwell House—10-oz. (Safeway—10-oz. $1.59)	$1.79
Safeway Coffee	Preground—2-lb. Bag	$1.91
Edwards Coffee	Rich in Colombian Coffees—1-lb.	$1.11
Edwards Coffee	Ground—2-lb. (3-lb. $2.99)	$2.03
Maxwell House	Coffee—2-lb.	$2.19

Cantaloupes JUMBO 27 SIZE CALIFORNIA GROWN Lb. 19¢

Peaches California Free-Stone 72 Size & Larger—Lb. 39¢

Nectarines California Grown 72 Size & Larger Lb. 39¢

Plums Santa Rosa Variety At Their Very Best—Lb. 39¢

Yellow Onions U.S. NO. 1 MEDIUM SIZES Lb. 10¢

Iced Tea Mix Nestea, Envelopes, 10 Count (Canterbury, 10 Count 89¢) 99¢

Items and prices in this ad are available July 10, 1974 thru July 16, 1974 at all Safeway Stores listed below:

(L) These Safeway stores have liquor licenses (B) In store bake shop at the store

Since we're neighbors let's be friends

YOU CAN ALWAYS DEPEND ON SAFEWAY

(L) (B) *Carmel Center, Rio Road and Hwy. 1*

Music Symposium to be held in Carmel Valley

The month of July promises to be a very lively and musical month for the Monterey Peninsula. On July 11 the public is invited to attend a special musical concert of harpsichord, lute and classical guitar, to be held in Carmel Valley's lovely Tantamount Theater. The musical program will be complimented by guest speakers relating the arts, creativity and consciousness to the field of music.

The entire event is being sponsored by the Peninsula's local center of the International Meditation Society, which is responsible for bringing to this area the science of creative intelligence and its practical aspect, the technique of transcendental meditation.

Guest performers for the evening are Tom Stone, Eugene Maupin and James Rust.

Tom Stone, speaker and guitarist, is professor of music at the San Francisco Conservatory of Music. He has devised an expanded musical scale which adds a new dimension to the resonance of the traditional musical instrument. He will demonstrate this exciting discovery and perform on the guitar as well.

Eugene Maupin, organist and harpsichordist, is director of the music department at Maharishi International University in Santa Barbara. He has studied the organ and harpsichord extensively in the U.S. and Europe. He has toured throughout the country giving concerts and speaking on the science of creative intelligence as it relates to all areas of life.

James Rust, classical guitarist and lutist, is very active with the music department at MIU. He also is engaged in giving musical concerts throughout the country. All three men will be speaking and performing at the symposium.

Maharishi International University is a new and exciting university which has as a basis to each discipline, the study of intelligence. The science of creative intelligence, as it is called, is the study of the nature, range and application of creative intelligence in man and in nature.

Intelligence is something that is extremely intimate to all behavior yet, until now, a specific course of study of this intelligence has been lacking in the long history of education. MIU satisfies not only intellectual inquiry but also supplies the technique of transcendental meditation to actually expand the level of creative intelligence within the students themselves.

July's concert and symposium is a forerunner of a series to be held in the coming year. These symposia will cover a wide range of topics in fields such as education, medicine, rehabilitation and leadership, and will be presented by prominent indivisuals in their respective fields.

Response to the symposium has been very enthusiastic and consequently very few seats are still available. However, as a result of this, an additional evening of classical and baroque music has been arranged to be held on July 12 in the Community Church on Carmel Valley Rd. in Carmel Valley. Both concerts will begin at 8 p.m. Tickets will be sold at the door, at $2.50 per ticket.

THE CONE IN P.G.

The **Carmel Pine Cone** is sold in Pacific Grove at the Grove Pharmacy at Lighthouse and Forest and My Attic Liquors on Forest near Prescott.

Monterey County Fair approaches

With the Monterey County Fair dates getting closer, members of the board of directors, have made decisions involving such things as security and free bus service, and duly noted the July 1 deadline for entries in home arts, floriculture, FFA-4-H feature booths and junior livestock.

Western Security was low bidder again this year, and was awarded a contract by the board which covers both the Fair (July 23-28) and the National Horse Show (Aug. 5-10).

Free bus service to the Fairgrounds this year will be extended to Marina and Fort Ord, as well as Monterey, Pacific Grove and Carmel, with the Monterey County Fair, in effect, providing free service to all bus riders in the area during the six days of the Fair. The Joint Powers Administration proposal will give this day and evening service for $4,146--which can be compared to the $4,600 paid last year for bus service which did not include Marine and Fort Ord.

"Youth" is the theme of the fair this year, and a special feature will be the "fair within a fair" in Pattee Arena, with educational displays and exhibits by youth organizations of the county. Other fair attractions include agricultural, home economics, art, crafts, floriculture and livestock exhibits, commercial exhibits. and variety of foods.

Pine Cone ads get results!

Hidden Valley Music Seminars to perform chorale

The second in a series of five choral concerts presented by the Hidden Valley Music Seminars will be held at the Hidden Valley Theatre on Sunday evening, July 14, at 7 p.m. Forty singers representing several of the western states comprise the outstanding young choral conducted by John S. Waddell.

Waddell, a student of Howard Swan and former conductor of the Pasadena Chorale, under Dr. Richard Lert, has been the conductor of the Hidden Valley Chorales since the inception of the program in 1962. Under his baton, Hidden Valley has performed for the Music Educators National Conference in both Kansas City and Hawaii. Some of the finest young singers on the West Coast have worked with Waddell in the music seminars' program.

It is the policy of Hidden Valley not to announce the particular works to be performed in order to allow complete freedom for the conductor to bring to performance levels those works which he feels will most benefit the members of the chorale.

Hidden Valley is basically an educational organization which attempts to share the fruits of its work with the members of its home community.

Reservations for the Sunday evening concert may be made through the Hidden Valley office (659-3115). Tickets will also be available at the door. The Hidden Valley Music Seminars is located off Carmel Valley Road at Ford Road.

Monterey TV Peninsula CABLE
Serving Monterey, Carmel
Carmel Valley and Pebble Beach
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CARMEL PLAZA, OCEAN & MISSION
625-1483
Brunch & Lunch 11-4 / Dinner 6-11
Cocktails, of course

For a delightful lunch and dinner!
La Marmite Restaurant
in Carmel Square
San Carlos between Ocean & 7th
624-0444
Lunch 11:30 A.M. to 2 P.M.
Dinner 6 P.M. to 8 P.M.
Closed Sunday and Monday
Edward and Odette Morgenegg

Suggestions for Dining Out

SCANDINAVIAN AND EUROPEAN SPECIALTIES
Imported and Domestic Wines served in a pleasant atmosphere at their proper temperature
SCANDIA RESTAURANT
Brunch 11:30 'till 1:30 p.m.
Lunch 'till 4 p.m.
Dinner 'till 9 p.m.
Ocean Ave. bet. Lincoln & Monte Verde, Carmel
624-5659

Spinning Wheel Steak House
Since 1952
STEAKS • CHICKEN • HAM
and Daily Specials
Monte Verde & Ocean, Carmel
Daily 624-7548 Sundays
5 till 9 (Closed Mondays) 4 till 9

Thunderbird BOOK STORE
An adventure in food and books
ROAST BEEF BUFFET - $4.25
or FILET OF SOLE
Tues.-Sat. . . . 6:30 - 9:00
3.5 miles out on Carmel Valley Road
For reservations Telephone 624-1803

Chefs Special Luncheon
Served from 11:30 to 1:.30 weekdays
$1.50
Pernille RESTAURANT
6th and San Carlos
Carmel-by-the-Sea
Phone 624-6958 7:30 A.M. - 8:30 P.M.
OPEN 6 DAYS A WEEK!!
CLOSED WEDNESDAYS

THE RED VEST
Pizza - Spaghetti
Sandwiches
FAMILY FUN
Movies Nightly
7 Days a Week
Home of the Wicks Theatre Pipe Organ
Played Wed. Through Sunday
Starting at 6:30 p.m.
THE TONIC ROOM
COCKTAIL LOUNGE
OPEN 4 P.M. 'til 2 A.M.
2110 FREMONT MTRY. PH. 373-1516
(Near Entrance to Fairgrounds)

mission between 5th & 6th carmel
4:30 to 9:00 p.m. closed mondays
the clam box restaurant

STRAW HAT PIZZA
BRING THE WHOLE FAMILY
Relax, have a pizza, watch a movie (every night at 6)
624-0168
CARMEL CENTER
next to Long's Drug Store
PIZZA to go, too

'Hair' performances this weekend

The Monterey Peninsula College Players production of the Broadway hit "Hair" will start its second week of a four-week summer run with performances on Thursday, Friday, Saturday and Sunday at 8:30 p.m. in the college theatre.

The original American tribal-love rock musical "Hair" is described as being "against big government, established religion, war, and oppression of any kind. It's for free speech, free love, and freedom from unnecessary restraints," according to Morgan Stock, the play's director.

"Hair" has been one of the largest productions to be undertaken by the MPC Players. It is played to full audiences for six consecutive weekends last spring, having been held-over two weeks beyond its original schedule.

Leading characters in the production are Steve Barnes as "Berger," Sid Cato as "Claude," Nancy Servies as "Sheila," Jane Evans as "Jeannie," Audrey Swanson as "Crissie," Bob Scancarello as "Woof," Mike King as "Hud," Latanya Wilson as "Dione," and Ben Leudtke as "Ron."

Tickets are $2.50 for general public and $1.50 for students and military personnel. Reservations are suggested and can be made by calling the MPC Theatre box office at 375-0455.

diversions

Tomingas to give guitar recital

Byron Paul Tomingas, guitarist and transcriber, will present a guitar recital at 8 p.m. Saturday, July 13, at the Monterey Institute of Foreign Studies.

Majoring in classical guitar, Tomingas was granted his bachelor of music degree from the California Institute of Arts. He has travelled extensively and has performed in many colleges throughout California. In addition to composing and concertizing, he has initiated and directed guitar classes at both Monterey Peninsula and Hartnell Colleges.

He has just recently returned from a sojourn in Spain where he was a student of Andres Segovia. While living in San Juan de Compostela he attended Segovia's master class course, further improving his technique and mastery of the classical guitar.

The public is cordially invited to attend the guitar recital. There will be no admission charge, though reservations are advised.

For further information and reservations please contact the Community Relations Office, 373-5119.

Peter Evans to perform

Peter Evans, internationally renowned guitarist, will appear at Carmel's outdoor Forest Theater, Mountain View at Santa Rita, at 2 p.m. Sunday, July 14, as a part of the city-sponsored Sunday afternoon concert series. Admission is free and all are welcome.

Peter Evans is notable in that he is proficient in both classical and flamenco styles. He spent several years in Spain living with gypsies and studying their traditional and authentic flamenco. He has been equally diligent in his study of the true classical technique. As a result, he has been acclaimed both nationally and internationally for his ability to perform in both styles with a degree of perfection that afficianados praise highly.

His American tours have taken him to all sorts of performance situations from opera houses to coffee houses. His warm personality goes out to his audience no matter what the setting. His most recent foreign tour took him to Japan as featured guitar soloist with the Serge Mendex troupe.

Coming next week: The Concert Chorale directed by John Waddell.

PETER EVANS

ALL RECORDINGS
referred to in "MUSIC CORNER" are available at Carmel Music...also tapes, stereo equipment, custom installation. We will mail the record or tape of your choice—gift wrapped for any occasion.
CARMEL MUSIC Dolores & 6th 624-9695

Sunday Brunch is Beautiful...
LA PLAYA HOTEL
Eighth & Camino Real, Carmel 624-6476

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William Shakespeare's
THE MERCHANT OF VENICE
Directed by Charles Thomas
PERFORMANCES: Thurs., Fri., Sat., 8:30 p.m.
From July 18th to August 24th
At the Outdoor
FOREST THEATER – CARMEL
Mountain View & Santa Rita
Tickets: Adults $2.50
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wednesday - sunday
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By Jerome Kern and Oscar Hammerstein II

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Dinner & Show	7.50	8.50	9.50
Show Only	3.00	3.50	4.00

Dinner 7 p.m. Curtain 8:30 p.m.
SUNDAYS ONE HOUR EARLIER
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FRIDAY NIGHT
Sea-food FEAST
6:00 to 9:00
A truly tempting buffet with the finest of sea-food, roast beef and other delights
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SUNDAY BRUNCH
11:30 to 2:30
A Carmel Tradition that is a must for residents and visitors
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PINE INN
Ocean Avenue
Carmel

SEE THE BIG ONE
THE COLORFUL CALIFORNIA RODEO SALINAS
JULY 18-19-20-21
1:30 P.M.
SEE TOP COWBOYS COMPETE FOR WORLD CHAMPIONSHIPS
• Bronc Riding • Steer Wrestling
• Team & Calf Roping • Bull Riding
• Wild Horse Race • Wild Cow Milking
• Barrel Races • Trick Riders • Pageantry
• Parades • Escaramuza Charras • More
TICKETS: $2.50, $3.50, $5.00 (Less $1.00 Under 12)
On Sale At: California Rodeo, P.O. Box 1648, Salinas, Calif., 93901 or call (408) 424-6344 All Macy's Stores, Monterey Sport Shop

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A Volvo is the answer.
The body is welded into one solid piece. The roof pillars have supported over eight tons.
Metal parts most prone to rust are made least prone to rust. They're galvanized.
Outside: coat upon coat of primer and paint. Underside: two separate undercoats. Finally, more mileage. The Volvo 144 goes about 70% farther on a gallon of gas than most popular big domestic sedans.* Come in and see our Volvos. Before things get worse.
*Based on U.S. Government EPA figures for 1974 model year cars
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VOLVO SALES - SERVICE - PARTS
1661 Del Monte, Seaside, 394-3306
Overseas Delivery Arranged
Lease Program Available • Bank Financing

'The Princess and the Pea'

Hans Christian Andersen's "The Princess and the Pea" will be presented by the Naval Postgraduate School Little Theater Aug. 3 and 4. The production will begin at 2 p.m. on the campus at King Hall. Admission is 50 cents, and the public is invited to attend.

This classic story continues to charm children everywhere. The story involves the search for a true princess for Prince Peter. The kingdom can remain free only as long as there is a royal king and queen on the throne. But only a true princess can pass the test, marry the prince, and succeed to the throne. She must be able to feel a small pea through 20 mattresses. The search for a royal princess carries Peter through a host of exciting adventures that will thrill and entertain youngsters from start to finish.

The cast features Chen Mahumed as the delicate, true princess. David Whitmore portrays the frustrated Prince Peter, with Red Layton and Gisela Hartman as king and queen. The wise and entertaining jester is portrayed by David Jones. Susie Polk is the evil, throne seeking Witch Zelda with Chris Raniszewski as Princess Zorina who is none other than Witch Zelda in disguise.

The thoughtless, cruel Simon is played by David Frydenlund, and Linda McConnell is his sweet, honest sister Mary. Others in the cast are Suzanne Beals as the maid with Forest Creatures being played by Linda McConnell, Chris Raniszewski, Suzane Beals, and David Winnings who also plays the royal dog. Susie Polk is the producer. Howie Lewit will be directing the cast with Chris Raniszewski as assistant director.

'The Drunkard' opens this week

"The Drunkard," one of the longest running plays in American Theatre history, opened for a three week run in the Monterey Peninsula College Standing-Room-Only Theatre this week. Performances are at 8:30 p.m.

Ron Boyer, director of the MPC Players production, said the Los Angeles production of "The Drunkard" has been in continuous production for more than 28 years. Another version of the drama ran for more than 50 years.

The story involves the young hero, Edward Middleton, played by Steve Barnes, who woos and weds the lovely Mary Wilson, played by Pat Terman. Dennis Deutsch as Lawyer Cribbs aided by liquor and selfish desires, ruins Edward, who remorsefully flees to New York. There, on skid row his degradation is complete, but Mary, abandoned and a wretch, searches the city to find him.

Michael Byrne as Arden-Renecelaw saves Edward from his corruption and restores him to society, and with the help of William Dowton, played by Mark Tanous and his half-crazed sister Agnes, played by Jane Evans, Lawyer Cribbs is brought to defeat.

General admission is $1.50 at the door and $1 for students and military. Matinee performances on Saturdays and Sundays for groups of 15 or more at the rate of $1 per person can be scheduled. For matinee information or reservations call the MPC Theatre Box Office at 375-0455.

Barracuda swim team wins in Salinas

The Carmel Barracudas traveled to the Salinas Municipal pool on Saturday June 29 to compete against the Salinas recreation team.

The meet, which was the first of the season, was an easy win for the Barracudas. The score was 448-109.

Three team records were set by three relay teams--the girls' 13-under 100 medley relay, the 100 free relay, and the 13 to 14 boys' 200 free relay. The boys broke the old record by six seconds.

Seventeen swimmers were double winners. One of them, 10-year-old Aileen Kelly, achieved "A" time of 38.9 in the 50 yards backstroke.

Sunset views:

Afternoon concerts underway

By FRANK H. RILEY
Sunset Center Director

I hope you made it to our show at the Forest Theater on Sunday where we opened the 1974 free Summer Sunday Afternoon Concert Series with a performance by the Hidden Valley Music Seminars-Children's Theatre Division. The group is known as The Magic Carpet, and the players were great -- what else? -- they're always great.

This week we bring you another favorite of local audiences, internationally renowned guitarist, Peter Evans. Peter has been appearing on thse Sunday concerts for many seasons and always draws one of the biggest crowds of the season. A master of both classical and flamenco styles of playing, Evans has been acclaimed by critics and audiences alike where he has appeared.

His most recent tour took him to Japan as featured guitarist with the Serge Mendez show. Don't miss this opportunity to enjoy his pleasant manner and his thrilling music at the Forest Theater this week. The performance is at 2 p.m. and there is no charge for admission to the city-sponsored show.

At Sunset Center almost all facilities are in use by the Carmel Bach Festival folks, getting ready for their annual two-week concert series which begins on July 15 and runs through July 28. For ticket formation call 624-1521.

The Forest Theater Guild is also in the midst of last minute preparations for the opening of this year's production, "Merchant of Venice," which opens at 8:30 p.m. Thursday, July 18 at the outdoor Forest Theater. Performances are scheduled for every Thursday, Friday, and Saturday from July 18 through September 7. For tickets call 624-2424 or get them at the Forest Theater gate on the night of the performance.

If you have never attended one of these traditional outdoor Forest Theater performances -- one of Carmel's cherished traditions -- don't put it off any longer. Dress in casual, warm clothes, stroll up the hill to the Theater and enjoy a unique experience and a delightful performance.

Duplicate bridge continues each Tuesday starting at 10 a.m. at Sunset Center. Everyone, resident or visitor, is invited to join the group any week. Bring your own partner or game director Bob Hansen will pair you with one.

For a fun trip, stop in at the Sunset Center's Marjorie Evans Gallery on any weekday from 1 p.m. to 5 p.m. to see the Lee Townsend paintings, "Racetrack World."

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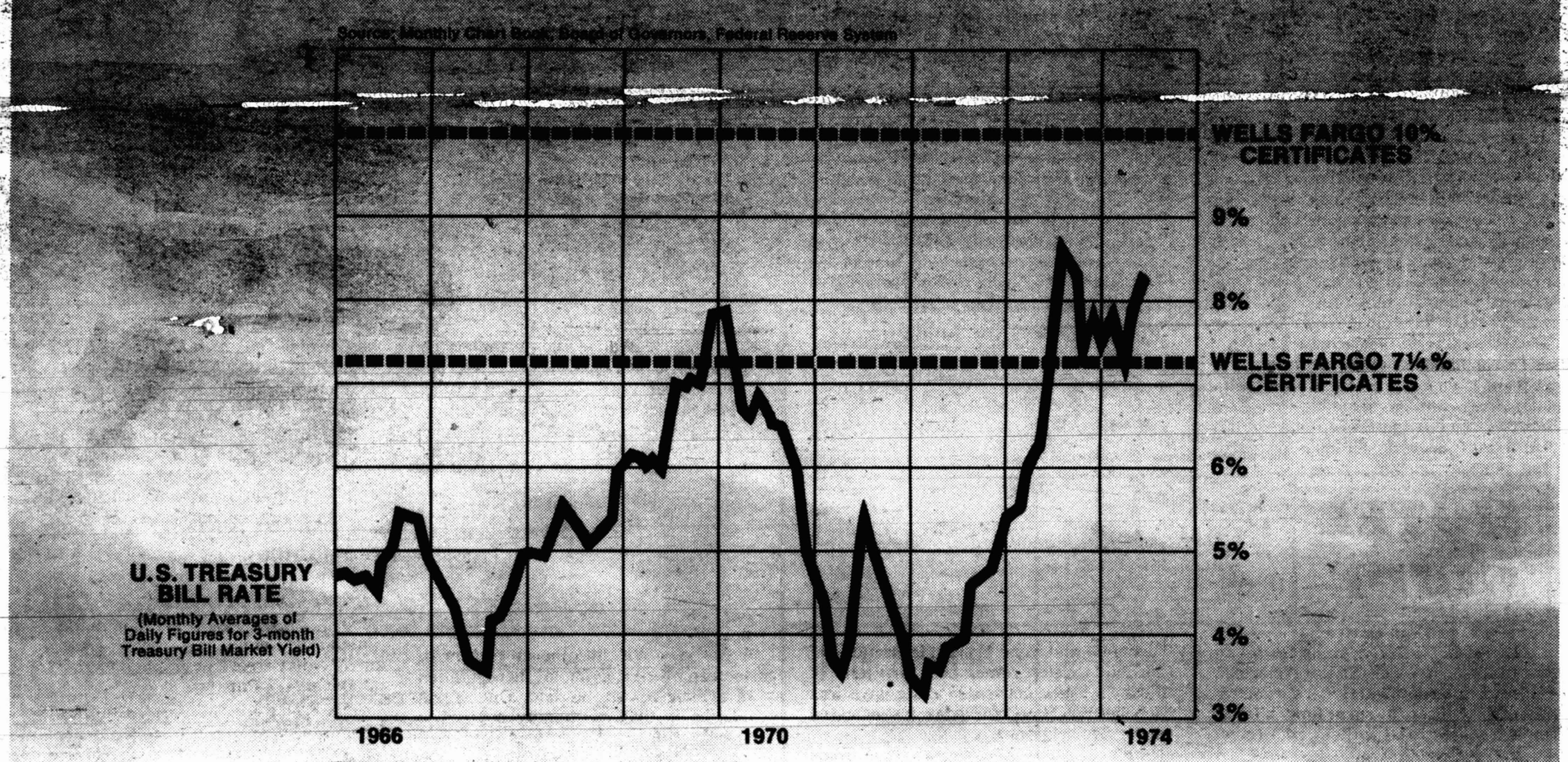

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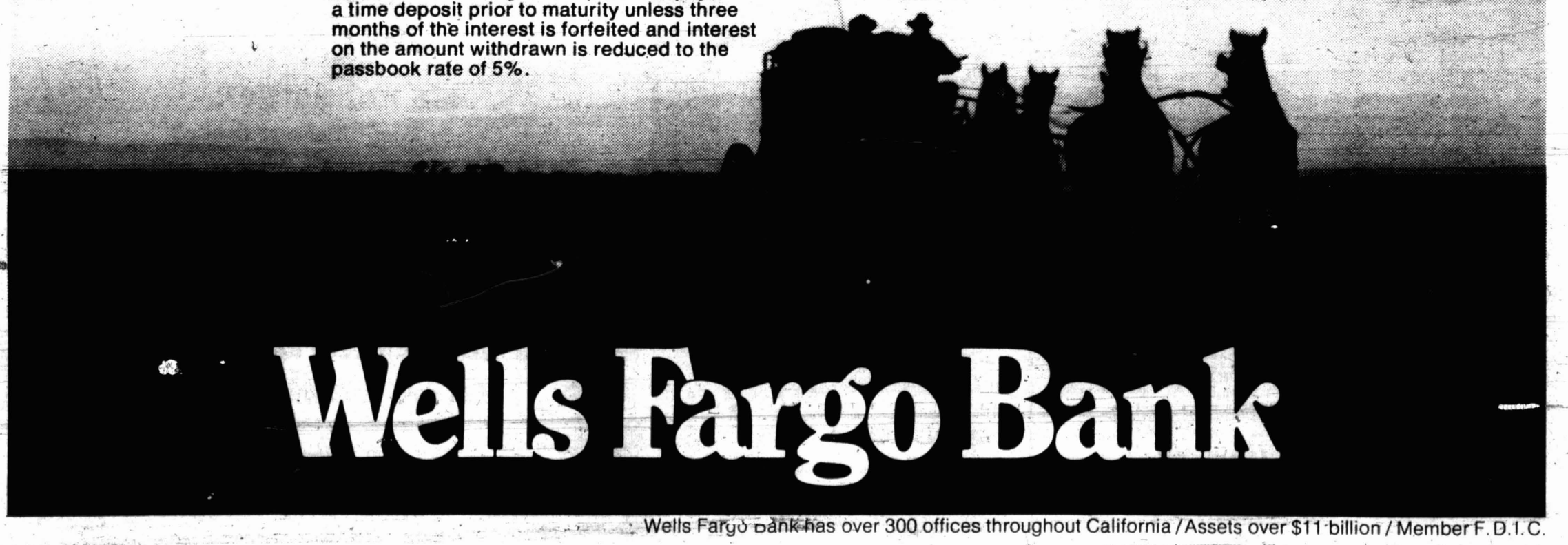

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CARMEL CLOSEUP: Francis Heisler

'I could never understand the idea that human beings exist to support institutions.'

By ROBERT MISKIMON

FRANCIS HEISLER has made a legal career out of representing individuals' rights against their abridgement by a variety of institutions.

In the 1930s, he was one of the first lawyers to espouse the concept that newly-formed labor unions had legal rights. In the 1940s, he made a name for himself by asserting that conscientious objectors had a constitutional right not to participate in warfare.

And, in recent years, Heisler gained national attention by filing a lawsuit challenging the corporate depletion allowances on income taxes. Heisler and his physician wife, Friedy, claimed that they had as much right to a personal depletion allowance as do corporations to their special depletion allowances.

The courts didn't agree, and threw Heisler's lawsuit out. But that wasn't the first time in his career that judges have disagreed with him, only later to decide in his favor.

As a civil rights lawyer in Chicago, Heisler filed legal challenges to restrictive covenants entered into between subdividers and property owners to exclude various ethnic groups for 14 years before the courts decided the covenants were illegal.

Because his law firm now represents many prisoners, including one of the so-called "Soledad Brothers," conscientious objectors, and other civil rights cases, Heisler is deluged with correspondence from young law school graduates who want to enter that type of practice.

Heisler is now writing a book for young lawyers, based on his experiences and the cases he has handled, which is designed to show them " you can make a living with socially-integrated cases."

"Representing poor people, you can still make a living," he said. "I hope lawyers will be less beholden to big business and will become more involved with social issues."

Heisler was born in Hungary, near the Yugoslavian border, where his father operated a vineyard. At an early age, he left home and studied engineering at the Federal Polytechnical in Zurich, Switzerland, considered one of the best engineering schools in Europe.

In 1921, Heisler worked in Berlin as an engineer in charge of South American countries for International General Electric Corp. In this position, he spent time in Italy, Czechoslavakia, and other countries, remaining in Germany until 1924.

In May of 1924, Heisler managed to fulfill his ambition to come to the United States through an unusual set of circumstances. After asking at the American embassy for a visa and being refused, he found out by talking with an American employe there was no quota on teachers of recognized universities entering the U.S.

Since he had taught for a while at the same school where he obtained his engineering degree, Heisler was permitted entry. His wife, whom he had met and married in Switzerland, stayed behind until he could get himself settled. A son, Ivan, was born in 1921, and is now a psychoanalyst, like his mother.

Heisler arrived in New York April 29, 1924 -- almost exactly 50 years ago -- and, in his own words: "I was the freest man in this country, because I didn't know a soul."

His first job offer, "at the princely salary of $20 per week," was as an assistant to the electrical engineer at the Ritz Hotel in New York, an offer which he refused. Heisler was offered a job as a draftsman in Schenectady, N.Y., but felt it would be "a disgrace" to the educational institution he had attended to take such a job, and decided to go to Chicago.

"I had read 'The Jungle' by Upton Sinclair, and couldn't believe there was such a place," Heisler explained.

Once he arrived there, he started looking in the telephone book for potential employers, and got no further than the "A" column, landing a job with the Automatic Electric Co., a subsidiary of Western Electric Co. After two years as an engineer there, Heisler worked for Insull Companies, one of the first conglomerates in the United States.

But by 1929, the company was tottering on the brink of financial collapse and, after selling his shares in the company, Heisler opened his own office as a consulting engineer and attorney. He had successfully completed the requirements for his law degree at a night school in Chicago, since he had studied some law courses while in Switzerland. After completing the courses, he was admitted to the Illinois bar in 1930.

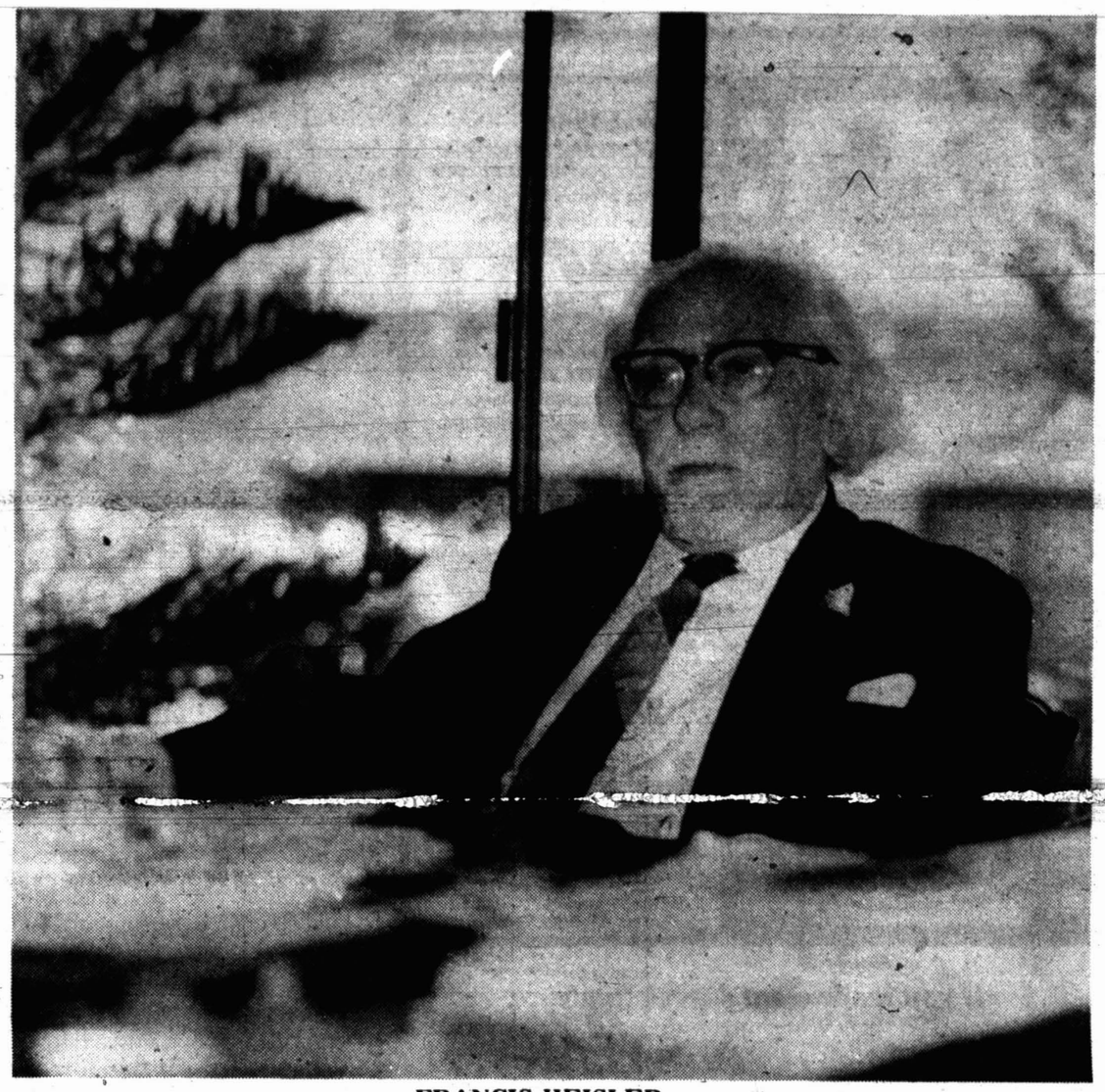
"I started my office with 95 per cent engineering and 5 per cent law," Heisler said. "As time passed, my practice changed to 95 per cent law and 5 per cent engineering."

DURING THE Depression years, Heisler gained a reputation as a constitutional lawyer for several reasons, including his efforts in helping to found the Illinois chapter of the American Civil Liberties Union, and his position that the nascent labor unions ought to have legal rights.

Heisler represented steel workers, auto workers, department store workers, and Saul Alinsky's community organization when it pressed for improvement of the Woodlawn and near Northside sections of Chicago. Heisler remembers that one of Alinsky's young cohorts in those days was Nicholas Von Hoffman, today a syndicated newspaper columnist.

One of Heisler's memorable cases from this period was his representation of the Sears and Roebuck workers when they went on strike, and President Roosevelt ordered the Army to occupy the store and take over their jobs. The attorney general had refused to order the Army into the store, and Heisler said this was the only time "I was on the same side of a case as the attorney general."

"During World War II, I was probably one of the first lawyers who believed the right of the conscientious objector not to participate in war was a consitutional right," Heisler said. "In World War II, conscientious objectors were looked on as 'Jap lovers,' and everything else."



FRANCIS HEISLER

Heisler carried a number of conscientious objector cases to the U.S. Supreme Court from Michigan, Wisconsin, New York, California and other states as a result of this interest.

In 1948, Heisler and his wife moved to Carmel, and he promised her he would close his Chicago law office within six months. "I'm still closing it," he remarked.

Although he professes a love for Carmel, Heisler is disturbed about the direction it is taking.

"We've seen the little town become a tourist trap which is living off its reputation as an artistic town," he said. One of his complaints is that community support -- especially among the merchants and business people -- is very poor for such endeavors as local theater groups.

Heisler was the first president of the Community Theater of the Monterey Peninsula 11 years ago. "We're struggling keep it alive," he said.

"It has very little support from the community, and none from the business people. I believe some of us will have to keep on supporting the arts, because the business people who are living off the reputation of an artistic community won't buy any tickets."

Heisler's law firm will be remembered in Carmel for decades, no doubt, for being responsible for having an "anti-hippie" ordinance passed by the Carmel City Council overturned by the State Supreme Court in 1970.

The ordinance, passed in 1968, declared it illegal for people to sit or stand on the grass at Devendorf Park, noting a large influx of "hippies" into Carmel and declaring them to be undesirables. The arrest and fine of a local woman was carried to the District Court of Appeals, which overturned the ordinance.

Carmel's then-city attorney, William Burleigh, appealed the decision to the State Surpeme Court unsuccessfully. Now, anyone may freely sit or stand on the grass at Devendorf Park.

"My belief is that every institution man organizes is, or ought to be, to advance the cause of the individual," Heisler said. "I could never understand the idea that human beings exist to support institutions. This is certainly in opposition to a totalitarian state."

Another of Heisler's ventures was the publication 15 years ago of **The Carmel Spectator**, a weekly publication which lasted 13 weeks, and which included book reviews, art stories, and other items of cultural interest to Carmelites. The publication ceased for lack of financial support, although there were 800 subscribers, about 550 of them outside Carmel.

Library board plans for expanded facilities

Members of the Harrison Memorial Library Board discussed both the nearly completed renovation of library facilities and long range plans for expanded facilities at their July 9 meeting in Carmel City Hall.

Discussion of the need for expanded facilities was highlighted by board member Peter Dyer's comment, "I don't think the public is aware that our library has far and away the highest ratio of circulation to membership in North America" Dyer explained that members of the Harrison Memorial Library draw an average of 34 books per year and quoted statistics indicating that the nearest runner-up to what he termed the library's "phenomenal" circulation rate is 14 books per member per year.

Dyer's comments came in response to the suggestion by member Herb Blanks that the board "continue to consider" the gymnasium at Sunset Center as a potential site for expanded facilities. He stated that the gymnasium "could concieveably be renovated for additional shelves, with the construction of an extra level."

While Blanks agreed with other board members that such a project should not be considered in the immediate future, he stated, "Not every mind in Carmel government would be against it, and it seems that the council would take such a proposition much more seriously if a good portion of the funding were to come from us."

Board member Elizabeth Nowell agreed with Blank's view that some sort of expanded library facilities would be beneficial to the city. "It's certainly not an ideal situation when every time new books are acquired by the library, an equal number must be disposed of to make room on the shelves," she said.

In view of the almost completed massive renovation operation on the library building on Ocean avenue, however, board members' visions of new and expanded facilities were extremely tentative.

Electrical contractor Peter Tracy and general contractor Albert Miller reported to the board that their work on the building is now completed. Included in the operation, which was begun last January, were major structural reinforcement, replacement of wiring throughout the building, fumigation, and major repair work on the building's roof.

The only major project yet to be undertaken in the building's renovation is the replacement of interior light fixtures. After hearing a proposal on the project by Tracy, the board seemed to agree that his firm, Village Electric, should be granted a contract on the material and labor necessary for the installation of new lighting.

On the recommendation of Blanks, however, action was deferred on the matter while city officials are consulted with regard to the necessity of soliciting bids on the project.

Budgetary considerations were also discussed by members of the board. Librarian Vicki Jones explained that while about 10 per cent of te board's requested budget of $63,000 for the current fiscal year had been cut by the city council, bringing the figure down to $57,000, money provided by the city would be supplemented by a higher than county contribution.

Bountiful Sunday Brunch...

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LINCOLN LANE, CARMEL. 624-5994

A quiet retreat, (one block "down the hill" from busy Dolores Street) Lincoln Lane opens from Lincoln Street between 5th and 6th in Carmel. At the end of this sunny court is the charmingly continental Swiss Tavern Restaurant with its own tree-shaded terrace, flower borders and colorful umbrella-tables and chairs.

A decorated "Dutch" door opens into the main dining room...cozy and quaint with Swiss decorations, checked table cloths and fresh flowers. Plants decorate a large bay window overlooking the [illegible].

The atmosphere is that of a Swiss Chal[illegible] only thing missing is the Alps in the background. The Monterey pines, flowering shrubs, clear blue sky and the sound of the ocean make a most satisfactory substitute. You won't miss the Alps after you've tasted the homemade Swiss food--authentic, delicious--as only a trained Swiss Chef could provide!

Gernot Leitzinger is very Swiss, tall, handsome and courteous, looking much younger than his many years of experience would indicate. His lovely wife, Rosemarie, will be your hostess; she is naturally alluring in the native Swiss dresses.

Gernot attended the Hotel Restaurant School in Innsbruck. After graduation, he was apprenticed to several restaurants in Switzerland. Three years later he was made the assistant chef at the Victoria Hotel in Amsterdam. An offer to work for the royal family took him to Austria. With the prince and princess' entourage, he traveled many times to their summer home in Palm Beach, Fla.

A desire to see the United States took him to San Francisco. He immediately applied for a visa and became the assistant chef at the Golf and Country and Country Club in San Mateo. Two years later he came to the Monterey Peninsula as head chef for the Carmel Holiday Inn when it first opened. From there, he was made the food and beverage manager at the new Monterey Holiday Inn.

Three years later he accepted the position as overall manager of the Del Monte Beach and Tennis Club. During this time, Gernot won several awards and medals for entrys in the Culinary Olympics (held by the Restaurant Convention in San Francisco) and in the local Heart Fund Grand Prix Culinaire. He is an artist as well as Master Chef. Photographs of his entries show them to be amazingly beau[illegible] One table arrangement shows a large sculpture in lard!

One year ago he purchased the Swiss Tavern Restaurant, finding the freedom of expression and enjoyment of owning his own place. Gernot and Rosemarie have been married for five years, and have a 16-month-old daughter, Christa. Rosemarie, of German parentage, graduated from the Peninsula Language School, majoring in German and French.

Gernot's dinner menu includes many veal specialties: veal cordon blue (young veal stuffed with ham and swiss cheese), veal scaloppini (sauteed with fresh mushroom and Marsala wine), and veal piccata (tender veal and zucchini rice). The appetizer specialty is escargots Borguignonne. Add Swiss wiener schnitzel, Swiss tournedos, and baked chicken and you have an exciting and varied menu.

Recently Gernot has included beef fondue Bourguignonne, a French-Swiss delicacy of beef filet and specially prepared sauces. You cook the tender filet pieces yourself. Just the way you like it. The dinners include homemade soup, salad, bread and sweet butter. Desserts are also homemade and delicious. Try the cup poire Helene.

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Senior League enters final week

By PAUL BURDICK

As the Senior League season enters its final week, three teams are still in contention. On Wednesday, July 10, there will be a tiebreaker between the Knights of Columbus Giants and the Carmel Dental Dodgers at 6 p.m. and a protested game playoff between the Carmel Police Youth Athletic Association Athletics and the K of C Giants held at 5 p.m. Following the two games, the 1974 Senior Allstars will be named by League President Arthur Black Jr.

In last weeks Senior League action, on Saturday, June 29, the Kiwanis Tigers romped over the Rotary Mets 16-6. Mark Elliott pitched his way to the win, and Mike Scalise was tagged with the loss. Larry Ocampo of the Tigers slammed his second home run of the season.

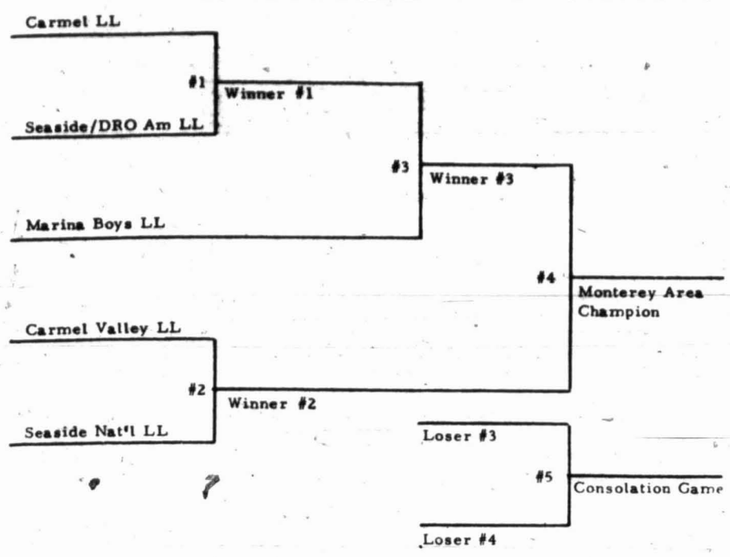
On Monday, July 1, the Giants shut out the Carmel Host Lions 12-0. Scott Thigpen pitched a two-hitter and Micah Willingham got the loss. Steve Sepersky and Les Welge of the Giants doubled. Tuesday saw the Mets beat the Buckeye Padres. Seth Bernstein was credited with the win for the Mets.

The Lions ended their season Wednesday with their 14th consecutive loss, losing to the Tigers. Paul Corona got the win for the Tigers as the Lions allowed 24 Tigers runs.

The CPYAA Athletics came back in the last inning Thursday to edge the Giants 6-5. Steve Gere picked up the win and Steve Sepersky was tagged with the loss. Mark Dodd doubled in the sixth inning to knock in a RBI for the A's.

On Saturday, the Tigers defeated the Giants in a make-up game, but the Giants came back in the second game of the make-up double-header to defeat the Tigers, thus ending the Tigers chances for the championship this season.

MONTEREY PENINSULA AREA TOURNAMENT



Game #1 Thursday, July 18, 5:45 PM, Carmel Little League Field
Game #2 Saturday, July 20, 10:00 AM, Carmel Little League Field
Game #3 Saturday, July 20, 1:00 PM, Carmel Little League Field
Game #4 Wednesday, July 24, 5:45 PM, Carmel Little League Field
Game #5 Saturday, July 27, 10:00 AM, Carmel Little League Field

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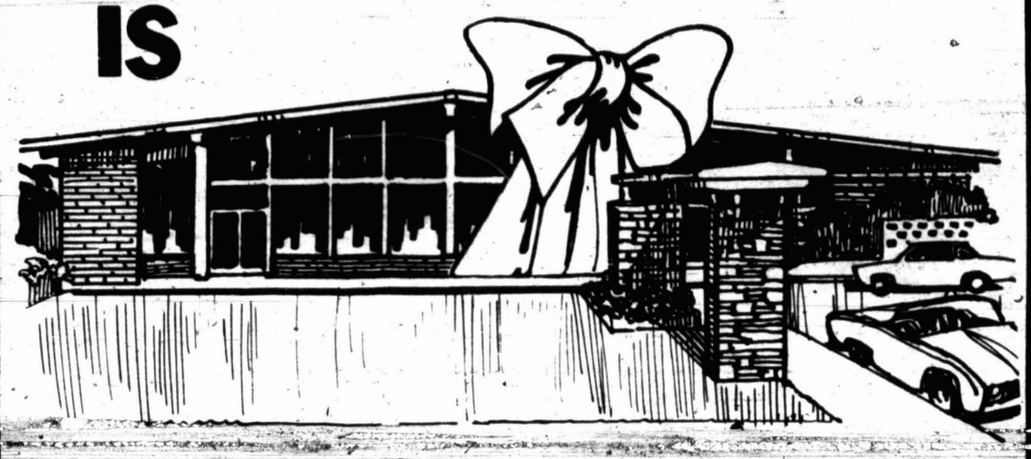

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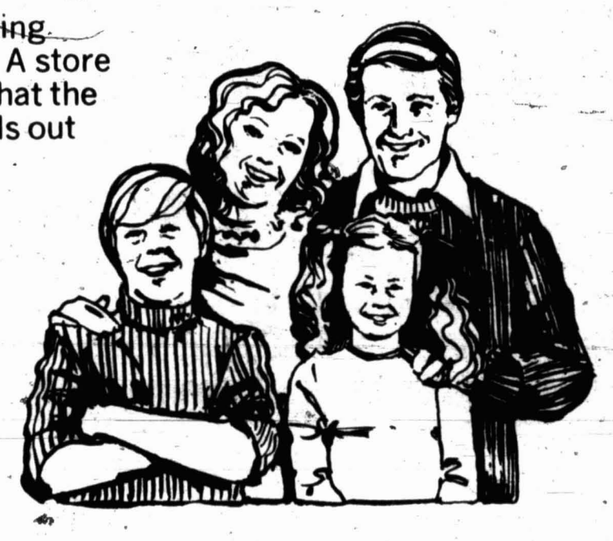

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329W

Baez receives honorary degree in England

CARMEL VALLEY resident Dr. Albert B. Baez was recently awarded the honorary degree of Doctor of the University at Great Britain's Open University. He received the degree in ceremonies held in Birmingham, England, in recognition of the year he spent with the Open University as a visiting professor.

The Open University is, according to Baez, "Great Britain's newest experiment in utilizing all the media, including television, to bring the opportunity of high education to the working classes. It utilizes the most modern tools, such as a computer, both for teaching and learning strategies, as well as for generating a constant evaluation of students' progress."

"Without the computer," Baez said, "the university wouldn't work because it now has 50,000 students. In the three years of its existence, it has grown to be the largest university in Great Britain."

Also receiving degrees from the Open University were Prime Minister Harold Wilson, Sir William Armstrong, former head of the Home Civil Service; Professor Arthur Lewis of Princeton University; Alan Pifer, president of the Carnegie Corporation, New York; and Dr. Ronald Tress, master of Birkbeck College, London.

Baez was introduced by Professor Michael Pentz, dean of science and director of studies at the Open University. Professor Pentz noted that "a lot of people around the world have benefitted in one way or another from Dr. Baez's work on the imporvement of science teaching, especially in developing countries." Baez spent six years, from 1961 through 1967, as the director fo the Division of Science Teaching of UNESCO.

During this time he was involved in a large publication program, producing the series "New Trends" in physics teaching, chemistry teaching, in biology and mathematic teaching. He also started four pilot projects: one in physics teaching in Latin America, one in biology teaching in Africa, one in chemistry teaching in Asia, and one in mathematics teaching in the Arab States.

Since he left UNESCO he has worked as a consultant for that organization, helping to prepare projects for the establishment of a Science Teaching Center in Israel, and for similar centers in Brazil and Thailand.

Presently, Baez is chairman of the Committee on Science Education of the American Association for the Advancement of Science and chairman of the Committee on the Teaching of Science of the International Council of Scientific Unions. In the latter capacity he has very recently taken on a new project to develop an ICSU program on environmental education.

Professor Pentz quoted Baez as having written: "I am driven by a faith in education as the basic ingredient of ultimate peace and in the important role that the spirit of science must play in infusing the whole of education.

"I am now more interested in better ways to learn than better ways to teach," Baez indicated.

IN ADDITION to his aforementioned accomplishments, Baez has written an excellent physics text book based on the Harvard summer physics course which he taught for several years and is currently writing a book for UNESCO on "Innovation in Science Education--Worldwide." Before his experience at UNESCO turned him into educator, his scientific activities included research in x-ray optics and holography.

He has made 21 16 mm films in physical science and 69 short silent 8 mm cassette loop films on experiments in physics for Encyclopaedia Britannica.

In his concluding remarks, Professor Pentz said, "I think it is true to say that in awarding an honorary degree, we have in mind to honor not only the recipient but also the university. I believe that Al Baez values highly the distinction you are about to confer upon him. I am certain that in accepting it he will be doing this university a great honor."

Little League tourney to be held in Carmel

By ART BLACK JR.

The Carmel Little League plays host ot the Monterey Peninsula Area Little League Tournament beginning July 18. This tournament is the first in a series of all-star tourneys, leading to the Little League World Series in Williamsport, Penna., in the latter part of August.

Participants in the Monterey Peninsula Tournament are the Carmel, Carmel Valley, Marina, Seaside National, and Seaside-Del Rey Oaks American Little Leagues.

The first game will get underway at 6 p.m. at the Carmel Little League field below the Carmel Mission on Thursday, July 18. The game will feature the Carmel Allstars vs. the Seaside-Del Rey Oaks Allstars.

On Saturday, July 20, there will be two games, both at the Carmel field. At 10 a.m. the Carmel Valley Allstars will take on the Seaside National Allstars, and the second game, scheduled for 1 p.m., will see the Marina Allstars battling with the winners of Thursday's game.

The tournament concludes with the Monterey Peninsula Area Championship game between the two Saturday winners. The championship game will be played at 6 p.m. on Wednesday, July 24, at the Carmel field.

The Monterey Peninsula Area champion will go on to play the Santa Cruz County champion at 1 p.m., Saturday.

Bus service to Carmel Point restored

Bus service to Carmel Point was restored last Saturday, July 6.

Service is now more frequent than the schedules which were discontinued in February. A total of eight trips are now being provided Monday through Friday, with six on Saturdays, Sundays, and holidays.

Buses now stop on 6th Avenue between Mission and San Carlos (across from the fire station), then travel south on San Carlos, west on Ocean, south on Carmelo, east on Santa Lucia, north on Monte Verde, east on 8th and north on San Carlos.

Several changes were effected as of July 6. Service to Monterey now operates every 30 minutes, rather than hourly. Passengers destined for Monterey should board by the park at 6th and Mission or at a new stop located at 7th and San Carlos. Joint Powers Agency buses is no longer using the stop adjacent to the library.

Certain trips to Monterey are now operating via Junipero, Camino Del Monte, and Serra, providing bus service to the northwest portion of Carmel.

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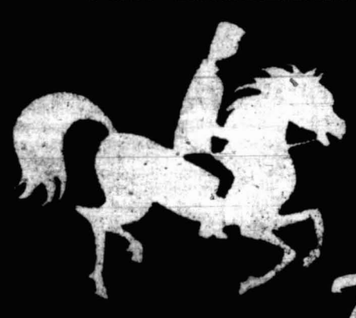
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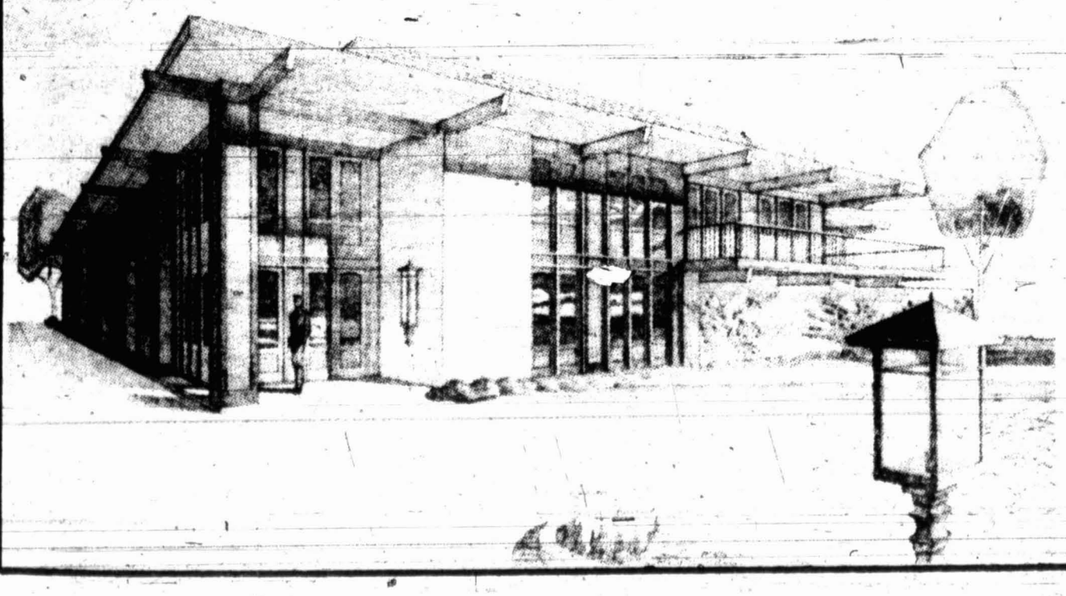
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THURSDAY, JULY 11

Tchaikovsky -- **Piano Concerto no. 2** -- Gibels, piano; New Philharmonia Orchestra -- Maazel (8:30 p.m.)

FRIDAY, JULY 13

Schumann -- **Symphony no. 4** -- Berlin Philharmonic -- Kubelik (9:10)

SUNDAY, JULY 14

Wagner -- **DIE Walkure,** Act 2, Pt 2; Act 3 -- Nilsson, Crespin, sopranos; Ludwig, alto; King, tenor; Frick, Hotter, basses; Vienna -- Solti (8 p.m.)

MONDAY, JULY 15

Beethoven -- **Symphony no. 2** -- Columbia Symphony -- Walter (9:05 p.m.)

TUESDAY, JULY 16

Glazunov, **Violin Concerto** -- Heifetz, violin; Hendl (8:20 p.m.)

WEDNESDAY, JULY 17

Barber -- **Capricorn Concerto** -- Mariano, flute; Sprenkle, oboe; Mear, trumpet; Eastman Rochester -- Hanson (9:40 p.m.)

ALL OVER THE WORLD

The **Carmel Pine Cone** is available anywhere in the world by mail subscription. $6.88 in Monterey County, $9 in California, $12 within United States, $20 elsewhere.

Peninsula Volunteer Services plans for active summer

There will be no summer lull in the activities of the Monterey Peninsula Volunteer Services. During the July 5 meeting at the U.S.O., letters of appreciation for past donations were read and new requests were voted on and approved by the members.

This month's recipients will be Realty House, Handicapped Activities and the Monterey Branch of the National Council on Alcoholism.

Lorraine Smith, incoming director for the U.S.O., was introduced, and Jane Campbell, president of the board of Family Service Agency, introduced Richard Schmukler, the agency's new director. Schmukler stated that even in this time of inflation his organization felt confident about the future as plans for their new building are being completed.

Again this year it was approved that all proceeds from the M.P.V.S. fall sale will be donated to the Family Service Agency. Mrs. James Schallerer is chairman of the project, to be held at the Monterey Fairgrounds on November 16.

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Obituaries

HUDSON

Private services and cremation, with ashes being scattered on the sea, have been held for Rear Admiral Lester Jay Hudson (U.S.N., retired) of the Point Lobos Hudson family, who died of natural causes at Community Hospital July 3.

Contributions are prefered by the Hudson family to Community Hospital.

Admiral Hudson, a career Navy officer for more than 30 years, was born in Washington D.C. on April 21, 1894. He was the son of the nationally known artist Charles Branson Hudson of Pacific Grove.

A graduate of Pacific Grove High School in 1914, he won an appointment to the U.S. Naval academy. Among his graduating class were two other men winning appointments to military academies; General Egbert Bullene, and Colonel William Chapman.

Beginning his career in 1917 following graduation from the Naval academy, he later received a masters degree in electrical engineering from Columbia University.

His many tours of duty include cruises on board the U.S.S. Idaho, the U.S.S. Osborne, the U.S.S. Medusa and the U.S.S. Astoria. He served as commanding officer of the U.S.S. Tulsa and the U.S.S. San Diego. He was commandant of the naval operating base at Argentia, Newfoundland, and in that capacity was head of U.S. Naval operations for the Iceland, Greenland, and Newfoundland Area.

In 1942 Admiral Hudson was commandant of the Navy's South China Patrol. On the day after the Japanese attack on Pearl Harbor his ship encountered and captured a Japanese patrol vessel off Formosa. He was thus the first commanding officer in World War II responsible for the capture of an enemy vessel.

His final command prior to retirement in 1949 was as head of the naval elecronics school on Treasure Island in San Francisco.

Admiral Hudson received among his military honors the Legion of Merit with the gold star and the Navy Commendation ribbon.

Upon his retirement to Point Lobos he and his wife, the former Margaret MacMillian Allan, became leaders in Peninsula conservation efforts. Mrs. Hudson died in December 1970.

He is survived by his sons, Thomson Jay Hudson of Point Lobos, Allan MacMillian Hudson of Mountain View, David Bradley Hudson of Carmel Valley, and John Jay Hudson of Point Lobos; their wives and 17 grandchildren.

BOGGESS

Services are pending at the Paul Mortuary for Isabelle Boggess of Carmel Hacienda who died Saturday in her home.

Born July 23, 1906, in Grand Rapids, Michigan, she was a Peninsula resident for 16 years.

She is survived by a daughter, Peggi Massemgill of Santa Fe, N.M., and three grandchildren.

CAMERON

Memorial services were held Sunday at All Saints Church with the Rev. David Hill officiating for Donald MacKenzie Cameron of San Antonio Avenue and 12th Street, Carmel, who died Friday at Community hospital following a long illness.

Contributions are being prefered to the Community Hospital, Box HH, Carmel or to the Monterey Peninsula S.P.C.A., Box 1335, Monterey.

A native of La Puente, he served as commander in the U.S. Navy during World War II. For 30 years he was employed in Manila, the Phillipines, as vice president and general manager of the Everett Steamship Corp. and Travel Service, retiring in 1965.

Cameron was a member of the Carmel Lions Club, Elks Club of Manila, a commander of the Manila Yacht; a former president of the Manila Army and Navy Club; and a member of the Manila Polo Club.

He leaves his wife, Rosemary of Carmel; a daughter, Donaldina; and a son, Grant, both of San Francisco; two brothers, Allen of Palo Alto and Kenneth of Concord.

Schultzes have a son

Mr. and Mrs. Richard Schultz of Pebble Beach have a new son, Zod Xavier, born to them at Community Hospital.

Berrymans have a daughter

Mrs. and Mrs. Berryman of Carmel are the proud new parents of a baby girl, Gina Michelle, born recently at Community Hospita

Feekes have a son

Mr. and Mrs. Monty Feekes of Carmel are the proud new parents of a son, Schuyler Evert, born recently at Community Hospital.

Charon Harpst born

Mr. and Mrs. William Harpst of Pebble Beach have a new daughter, Charon Denise, born recently, at Community Hospital.

Our Churches

Christian Science

The Golden Text of next Sunday's Lesson-Sermon at the Christian Science Church is from Hebrews. It is, "To do good and to communicate forget not: for with such sacrifices God is well pleased." The subject is "Sacrament."

This sentence from "Science and Health with Key to the Scriptures" by Mary Baker Eddy is also included in the sermon, "Whatever holds human thought in line with unselfed love, receives directly the divine power." Sunday services are at 11 a.m. and 5 p.m.

The Christian Science radio program "The Truth That Heals" is broadcast ever Sunday over radio stations KRML at 6:30 a.m. and KGO at 8:30 a.m.

Presbyterian

"Ideals For Christian Living" is the title of the message by the Rev. Deane Hendricks to be presented at the Carmel Presbyterian Church this Sunday. Services will be held at 9:30 a.m. and 11 a.m.

Wayfarer

"Some People of the Church" will be the title of the sermon this Sunday at the Church of the Wayfarer in Carmel. The service will be conducted by the Rev. J. Warne Sanders at 9:20 a.m. and 10:50 a.m. Services in July will be taken from the book of Acts.

Community

"Lets Be Discontented" will be the title of the sermon this Sunday at the Community Church of the Monterey Peninsula. The anthem for the 10:30 a.m. service will be "Oh, Brother Man" from the Geneva Psalter, under the direction of Margaret Swansy. The service will be conducted by the Rev. Mr. E. Bull, and will include a youth sermonette.

Sunday School classes will continue to be held during the summer months at the same time as the worship service.

First Baptist

The summer worship services at First Baptist, Carmel, centers on the issues of day by day living. Pastor McBeth's 11 a.m. Sunday morning sermon title is "The Church Is Not For Perfect People."

The congregation will assemble again at 6 p.m. Sunday evening. This week the vesper hour will be a fellowship around the table of communion, and the meditation theme is "Knowing Truth Means Being and Doing."

Residents in the Peninsula and visitors are invited to share in these worship hours.

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Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the premises, descirbed as follows: NE cor Carmel Valley Rd. & Laureles Grade, Carmel Valley.

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BARBARA A. & DUANE C. MARTIN

Date of Publication:
July 11, 1974

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SUNDAY SCHOOL
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MORNING WORSHIP
6:00 P.M.
EVENING WORSHIP
Roy McBeth, Pastor
Robert Webb, Organist

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Sunday Services 11 a.m. & 5 p.m.
Wednesday meeting 8 p.m.
Sunday School at 11 a.m.
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THURSDAYS at 10:30 a.m.
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SUNDAYS: 8, 9:15 and 11 a.m. 5:30 p.m.
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Deane E. Hendricks
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Saturday Mass
5:30 p.m.
Fulfills Sunday Obligation
Sunday Masses:
7, 8, 9:30, 11, 12:30, 5:30
Confessions: Saturday and Eve of Holy Days and Eve of First Fridays 3:30 to 5:30 and 7:30 to 9.
Mass at Big Sur Saturday, 4 p.m.

CHURCH OF RELIGIOUS SCIENCE
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Sunday Services at 11 a.m.
Oscar M. Pitcock, Minister
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Organist - Greg Granoff
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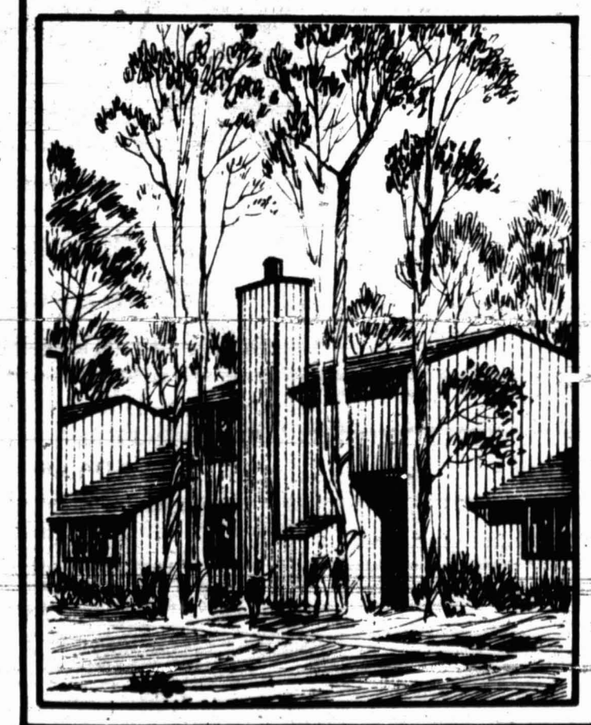

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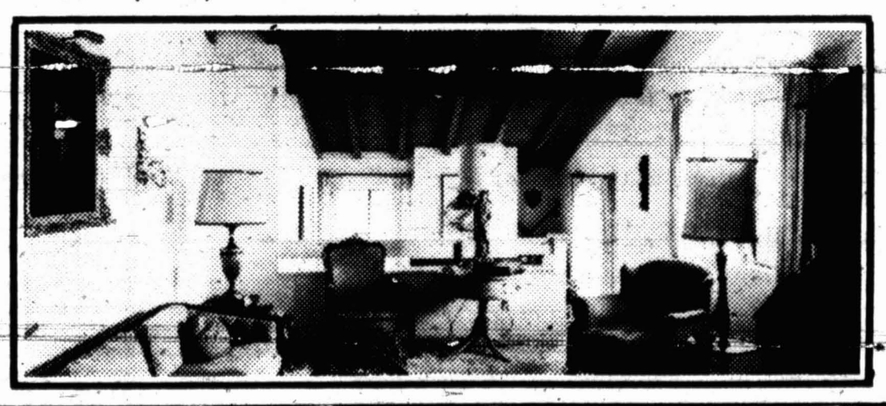

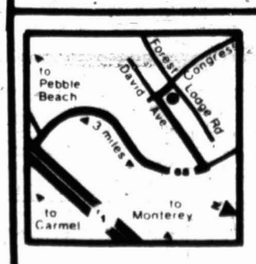

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Laurie Marshall and Peter King wed

Laurie Marshall, daughter of Mr. and Mrs. Lindsay Marshall, Sr., of Lodi, was excorted down the aisle of All Saints Episcopal Church in Carmel on Saturday, April 20, to become the wife of Peter King, son of Mr. and Mrs. L.D. King of Fresno.

Miss Mollie Marshall of Lafayette, a cousin of the bride, sang the "Wedding March" in German as the bridal party approached the altar. Preceding the bride and her father was the maid of honor, Susan King of San Diego, sister of the groom.

The bridesmaids were Lauren Torney of Lodi; Ellen Marshall of Lafayette, cousin of the bride; and Marcia Beckman of Lodi. The two little flower girls were Julie Hogan of San Carlos and Katie Isola of Walnut Creek, cousin of the groom.

Public Notice

ORDINANCE NO. 323 C.S.
AN ORDINANCE AMENDING PART X, ARTICLE 15, NON-CONFORMING BUILDINGS AND NON-CONFORMING USES

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA DOES ORDAIN as follows:

Section 1. That Part X, Article 15, Section 1315.3 c. be amended to read as follows:

1315.3 c. Conforming and non-conforming use shall not be enlarged or the cubical content increased. Repairs, remodeling, alterations and maintenance, in any twelve (12) month period, shall be limited to ten percent (10 percent) of the value of the building, or portion thereof containing the non-conforming use.

Section 2. Effective Date. This ordinance shall become effective thirty (30) days after its final passage and adoption.

PASSED AND ADOPTED by the City Council of the City of Carmel-by-the-Sea this 2nd day of July, 1974, by the following roll call vote:

AYES: COUNCIL MEMBERS: Brown, Dahlstrand, Josselyn, Norberg and Anderson

NOES: COUNCIL MEMBERS: None

ABSENT: COUNCIL MEMBERS: None

APPROVED:
Signed **BERNARD A. ANDERSON**
Mayor of said City

ATTEST:
Signed **HUGH BAYLESS**
City Clerk thereof

Date of Publication:
July 11, 1974

Public Notice

PUBLIC NOTICE

The annual report of the **Edmund and Marianne Bergler Psychiatric Foundation** is available at the offices of Millard, Tourangeau, Byers & Fisher, Sixth and Dolres, Carmel, California 93921 for inspection during regular business hours by any citizen who requests it within 180 days of publication of this notice.

Dates of Publication:
July 11, 18, 25, 1974.
August 1, 1974.

Public Notice

ORDINANCE NO. 322 C.S.
AN ORDINANCE RELATING TO THE EMPLOYMENT OF RELATIVES OF CITY EMPLOYEES

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA DOES ORDAIN as follows:

Section 1. That Division 4 -- PERSONNEL, or Part II of the Municipal Code, is amended by the addition of the following:

241.02 EMPLOYMENT OF RELATIVES. No person shall be employed in any temporary, part-time, casual, or full-time position in this City if related within the third degree by blood or marriage (wife, husband, son, daughter, brother, sister, father, mother, grandchildren, grandparents, aunt, uncle, niece, nephew, first cousins, and in-laws to include brother, sister, father, mother, son, daughter) to any existing employee, any member of the City Council, the City Attorney or the City Treasurer.

In the event two employees marry each other while employed by the City in the same department, one of the two shall be transferred to another department if a vacancy exists. If no appropriate vacancy occurs and transfer cannot be made within 180 days after the date of marriage, one of the two employees shall be terminated without prejudice.

Section 2. The foregoing shall not apply to any employees currently employed on the effective date of this ordinance, but shall apply to all persons employed after that date and shall also apply to any employees who should marry other employees after that date.

Section 3. Effective Date. This ordinance shall become effective thirty (30) days after its final passage and adoption.

PASSED AND ADOPTED by the City Council of the City of Carmel-by-the-Sea this 2nd day of July, 1974, by the following roll call vote:

AYES: COUNCIL MEMBERS: Brown, Dahlstrand, Josselyn and Anderson

NOES: COUNCIL MEMBERS: Norberg

ABSENT: COUNCIL MEMBERS: None

APPROVED:
Signed: **BERNARD A. ANDERSON**
Mayor of said City

ATTEST:
Signed: **HUGH BAYLESS**
City Clerk thereof

Date of Publication:
July 11, 1974

Public Notice

FICTITIOUS BUSINESS NAME STATEMENT
File No. F 5161-3

The following persons are doing business as: JAKE'S at Carmel Plaza, Carmel, Ca. 93921
Elden H. Jacobson
701 Redwood Lane
Pacific Grove, Ca. 93950

Jayne Jacobson
701 Redwood Lane
Pacific Grove, Ca. 93950

This business is conducted by a corporation.

Signed: **ELDEN JACOBSON**

This statement was filed with the County Clerk of Monterey County on date indicated by file stamp above.

CERTIFICATION

I hereby certify that the foregoing is a correct copy of the original on file in my office.

ERNEST A. MAGGINI
County Clerk
By: **ROBIN E. NARDI**
Deputy

Expires Dec. 31, 1979

Date of Publication:
July 4, 11, 18, 1974.

Public Notice

ORDINANCE NO. 321 C.S.
AN ORDINANCE ESTABLISHING A REQUIREMENT FOR PARADE PERMITS

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA DOES ORDAIN as follows:

Section 1. That Division I, Part IV of the Municipal Code is amended by the addition of a new Article which shall be known as Article 13 and which shall read as shown in Exhibit "A" attached hereto.

Section 2. Effective Date. This ordinance shall become effective thirty (30) days after its final passage and adoption.

PASSED AND ADOPTED by the City Council of the City of Carmel-by-the-Sea this 2nd day of July, 1974, by the following roll call vote:

AYES: COUNCIL MEMBERS: Brown, Dahlstrand, Josselyn, Norberg and Anderson

NOES: COUNCIL MEMBERS: None

ABSENT: COUNCIL MEMBERS: None

APPROVED:
Signed: **BERNARD A. ANDERSON**
Mayor of said City

ATTEST:
Signed: **HUGH BAYLESS**
City Clerk thereof

Exhibit "A"

ARTICLE 13 -- PARADE PERMITS

569.0 DEFINITION. For the purposes of this Article, the word "parade" shall mean a pedestrian procession of a group or groups of individual persons along that portion of the public right-of-way normally used for the movement of motor vehicles.

569.1 PARADE PERMIT REQUIRED. It shall be unlawful for any person to conduct or participate in any parade unless a parade permit has been issued therefor by the City.

569.2 APPLICATION AND ISSUANCE OF PERMIT. Any person desiring to conduct a parade within the City shall make application therefor, not less than seven days in advance of the proposed parade, to the Business License Review Board on forms provided by the City Administrator. Permit fees may be established by the City Council by resolution. The Business License Review Board granting a permit for a parade may establish any conditions it feels are required for the protection of the public health, safety and welfare. The decision of the Board in granting or denying a permit may be appealed to the City Council as provided for in Sections 320 et seq. of this Code.

Date of Publication:
July 11, 1974

VIRGINIA FROHMAN, *recently of Monterey, now living in the Salinas area.*

"I remember the days of 'your friendly banker' and I have that feeling here."

Mrs. Frohman enjoys dealing with a locally owned, locally operated bank with that hometown touch. She also enjoys the many modern conveniences at Valley National, including 50 hours a week at our Pacific Grove drive-in bank.

We open earlier and close later . . . from 9 to 6:00 p.m. Monday through Friday and on Saturday from 10 to 3:00 p.m. for that much-needed banking convenience.

Join the locally owned, locally operated bank. We know you appreciate all the extra time we give you to do your banking.

We call them customer's hours . . . not banker's hours . . . because that's the Valley way.

Pacific Grove: 210 - 17th St. 373-1653 Drive-in Office: Forest & Pine Aves. 373-6151 Monterey: 465 Pacific Street 373-8441

Longer hours and Saturday banking, too... because that's the Valley way

VALLEY NATIONAL BANK

SALINAS · WATSONVILLE · PRUNEDALE · FREEDOM · PACIFIC GROVE · MONTEREY Member FDIC

Business Services Directory

Remodeling
COMPLETE REMODELING
All Trades
New Construction
20 Years' Experience
Will do all or part
Licensed and Bonded
375-0429

Trash Hauling
The John Roscelli Corp. & Carmel Garbage Co.
Only Franchised Company for City of Carmel.
RUBBISH & TRASH HAULING
Over 40 Years of Service
Carmel, 624-4303

Painting
N.C. WINSLOW
Painting and decorating. paper hanging, residential and commercial.
Telephone 624-6992
P.O. Box 792 Carme

Painting Service
RICHARD H. WRIGHT
CONTRACTOR
"Inside, Outside ... All around the house"
624-2927 CARMEL

Rug, Upholstery Cleaning
Carpets cleaned in your home. Also free pick-up and delivery for rug and upholstery cleaning in our modern plant.
375-6178 871 Foam St. Monterey

Alterations & Remodeling
Beautiful Work
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LONZA W. COLE
GENERAL CONTRACTOR
30 years experience
Lic No. 165838
373-1[illegible]6 624-9002

Plumbing, Heating
BAY PLUMBING
Call us for - Repairing, Remodeling, New Construction, Heating
Thaine Strickland & Sons
State Con. Lic. 286916
P.O. Box 5806
Phone 624-8221

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Plumbing & Heating
624-3777
Serving the Area since 1944
License No. 262103
P.O. Box 5071

Glass, Glaziers
CARMEL GLASS CO.
Carmel Rancho Shopping Center
Complete glass service: Doors, windows, all home purposes. Windshields installed. Mirrors for all purposes: doors, walls, baths, etc. Medicine chests. Picture frames in stock. Commercial glass installation.
624-8244

Laundries
THE VALLEY MAID
Coin-operated Launderette
SOFT WATER
Jumbo Washers for Large Loads and Rugs
NOW OPEN 7 DAYS
7 A.M. to 10 P.M.
Mid-Valley Center behind Valley Cinema

DEL MONTE CENTER COIN-OPERATED LAUNDRY
(between Hastings and Saks) -- Featuring NEW Maytag Dial-a-Fabric Washers (do your entire laundry- even hand washables and wool). Frigidaire top loaders. Philco-Bendix front loaders - single and double. 2 heavy-duty 30 lb. washers for rugs and heavy loads.
open 7 DAYS A WEEK
7 A.M. til 11 P.M.

Public Notice

ORDINANCE NO. 327 C.S.
AN ORDINANCE RELATING TO TAXES FOR THE USUAL AND CURRENT EXPENSES OF THE CITY, ADOPTING THE BUDGET AND FIXING THE TAX RATE FOR THE CITY OF CARMEL-BY-THE-SEA FOR THE FISCAL YEAR 1974-75

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA DOES ORDAIN as follows:

Section 1. Adoption of Budget. That that certain document entitled "City of Carmel-by-the-Sea Municipal Budget for the Fiscal Year 1974-75," copies of which now being on file in the office of the City Clerk for inspection by the public, and hereby referred to for further particulars, be and is hereby approved and adopted as the Budget of the City of Carmel-by-the-Sea, for the Fiscal Year beginning July 1, 1974, and ending June 30, 1975.

Section 2. Amendment of Budget. That the Budget referred to in Section1, above, may be amended when necessary by Resolution.

Section 3. Rate of Taxation. That the rate of taxation for the Fiscal Year beginning July 1, 1974, and ending June 30, 1975, for the City of Carmel-by-the-Sea, upon all real and personal property in said City in the County of Monterey, State of California, shall be and is hereby fixed at the ratv of $1.10 on each $100.00 of the assessed valuation of the taxable property in said City as provided by law, the proceeds being hereby allocated as follows:

A. For General Municipal Expenses, at the rate of $0.640
B. For Capital Outlay Expenses, at the rate of ..... $.0.000
C. For Retirement System Expenses, at the rate of $0.283
D. For Library Fund Expenses, at the rate of $0.177
TOTAL TAX RATE $1.100

Section 4. Effective Date. That this ordinance relates to taxes for the usual and current expenses of the City and shall take effect immediately after its adoption, and shall supersede the provisions of all prior ordinances and resolutions upon the same subjects.

PASSED AND ADOPTED by the City Council of the City of Carmel-by-the-Sea this 2nd day of July, 1974, by the following roll call vote:
AYES: COUNCIL MEMBERS: Brown, Dahlstrand, Josselyn, Norberg and Anderson
NOES: COUNCIL MEMBERS: None
ABSENT: COUNCIL MEMBERS: None

APPROVED:
Signed: **BERNARD A. ANDERSON**
Mayor of said City

ATTEST:
Signed: **HUGH BAYLESS**
City Clerk thereof

Date of Publication:
July 11, 1974

Public Notice

ORDINANCE NO. 324 C.S.
AN ORDINANCE AMENDING THE PERSONNEL CODE

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA DOES ORDAIN as follows:

Section 1. That Part II, Division 4, PERSONNEL; of the Municipal Code is amended by:

240.51.

b. The addition of the following sentence to Section 240.21: "Part-time employees regularly employed for more than 20 hours per week are eligible for City medical insurance, but no other benefits."

Section 2. Effective Date. This ordinance shall become effective thirty (30) days after its final passage and adoption.

PASSED AND ADOPTED by the City Council of the City of Carmel-by-the-Sea this 2nd day of July, 1974, by the following roll call vote:
AYES: COUNCIL MEMBERS: Brown, Dahlstrand, Josselyn, Norberg and Anderson
NOES: COUNCIL MEMBERS: None
ABSENT: COUNCIL MEMBERS: None

APPROVED:
Signed: **BERNARD A. ANDERSON**
Mayor of said City

ATTEST:
Signed: **HUGH BAYLESS**
City Clerk thereof

Date of Publication:
July 11, 1974

Public Notice

ZONING NOTICE
NOTICE OF PUBLIC HEARING
(CARMEL AREA)

NOTICE IS HEREBY GIVEN that the Zoning Administrator of the County of Monterey, State of California, will hold a public hearing on the application of RUDOLPH MARZI (ZA-1976) for a Variance to Section 31 of Ordinance No. 911, the Zoning Ordinance of the County of Monterey, which would allow a reduction in front yard setback requirements on Lot 7, Block 31, Hatton Fields Tract No. 3A, Carmel area, fronting on and northerly of Trevis Way.

NOTICE IS HEREBY FURTHER GIVEN that said hearing will be held on the following date: JULY 25, 1974 at the hour of 1:30 p.m., in the Supervisors' Chambers, Court House, Salinas, California, at which time and place any and all interested persons may appear and be heard thereon.

ROBERT SLIMMON, JR.
Zoning Administrator

Date of Publication:
July 11, 1974

Public Notice

FICTITIOUS BUSINESS NAME STATEMENT
File No. F 5159 16

The following person is doing business as: SOODABEH RESTAURANT at Dolores and Seventh Avenue, Carmel, California 93921

SOODABEH HOFFMAN
24716 Dolores
Carmel, California 93921

This business is conducted by an individual

Signed: **SOODABEH HOFFMAN**

This statement was filed with the County Clerk of Monterey County on June 7, 1974

CERTIFICATION

I hereby certify that the foregoing is a correct copy of the original on file in my office.

ERNEST A. MAGGINI
County Clerk
By **LOUISE TAULBER**
Deputy

EXPIRES: Dec. 31, 1979

Dates of Publication:
June 27, 1974
July 4, 11, 18, 1974

Instruction

CLASSICAL GUITAR and piano lessons. Rational approach. Price $24 per month. Michael Read 624-4034, and 373-8214

THE MUSIC STUDIO. Piano, guitar, flute, trumpet, trombone, clarinet, drums, theory, sight singing. Three instructors. Carmel Valley Village Center. 659-4642.

CHILDREN AROUND the piano. Class for young children learning together and experiencing the joy of music. 624-5404.

PIANO & SINGING lessons with Gina Welch now available. Qualifications include Royal Conservatory of Music. Phone 659-2440

T.J. 19Y of swimming, individual lessons from 6 mos. on Saddle Mountain Recreation Park - Mid-Carmel Valley, 624-1617

MULTI-MEDIA CLASS for serious painting students in beautiful country setting, meets all day Wednesday. If interested call Gallery VSR, 624-7269.

Special Services

I WILL train, school, exercise, or groom your horse. Also corral cleaning preferably Carmel Valley. Helena Bresk, 659-2775.

BUSINESS BOOKKEEPING - Tax Consultant. Flat monthly rate. 25 years experience. Tod Cox. B.E.C., Dolores & 7th, Carmel. 625-2654 or 659-2729.

Services

PET SUPPLIES
ALL BREED GROOMING

The Village Dog Studio

5TH & JUNIPERO
P.O. BOX 7035
CARMEL, CA 93921

MR. & MRS. B. L. McMURTREY
(MAC & MARY) OWNERS

PHONE
(408) 624-9400

Elaine's Gardening & Maintenance
A WOMAN'S TOUCH

1103 FUNSTON AVENUE
PACIFIC GROVE, CA 93950

ELAINE SCHLEGEL
PHONE 372-2818

Home Services

GARDENING, YARD cleaning, hauling, anytime -- fast, reliable-- Have own tools. Free estimate. Call Willie, Tony -- 394-5585

TREE CARE. Trimming, dead wooding, bracing, cabling, removals and lot clearing. Fire wood available. 372-0759.

SCANDINAVIAN PAINTER. Very neat, dependable and reasonable. Local references. 16 years in Carmel. For free estimate please call 624-1608.

ODD JOBS, carpentry, remodeling, repairs, low quantity price, high quality work. Joe Ortman, 659-3180.

HORSE SHOEING - Horses for sale. Colts ridden. Greenfield 674-5305.

CARMEL HAULING, clearing, scrapping and landscaping. Feuerman & Riley, Co. 624-6608. Free estimates.

ROTOTILLING, FENCING, retaining walls, and hauling. Call Ger Bensberg. 624-5703 evenings.

ALUMINUM ALLOY sheets, used, size 23x36. Ideal for many uses. Lightweight, flexible. Only $1 for 3. Outlook Office, Mid-Valley Shopping Center.

CARPENTRY, REMODELING, Home Repairs, Miscellaneous Concrete Work. Call Anytime, 394-1120.

MR. FIX-IT. Repairs, painting, gardening, etc. 18 years in Carmel. No job too small. Ed Mill 624-2936.

AQUA POOL SERVICE AND SUPPLY - Monthly service - equipment, repairs, supplies and chemicals. Serving you since 1965. Noel Van Bibber. 624-5650.

HORSE SHOEING and trimming. Complete hoof care. Jim Sproles. 375-3274.

PAINTING & PAPERHANGING done by a professional with 15 years experience. Reasonable prices. Free estimates. Local references. Joseph DiMauro, 624-1207.

M & T HAULING

FREE ESTIMATES -- Trash hauling, lot clearing, tree trimming, furniture moving. Days 624-8651. Evenings 624-3006, 372-4721.

NORWEGIAN GARDENER

urgently needs work

Box 4562 Carmel

Services

Home Services

GARDEN WATERING services. Any kind of watering. Will water for out-of-town owners. (408) 624-9105.

EUROPEAN CARPENTER: Walls, windows, doors, paneling, shelves, sundecks, etc. Repairs. References. Please call 375-6596, evenings.

RESPONSIBLE PERSON will house sit and take care of garden. Excellent references. 624-7428.

LOVING CARE for children -- Our home or yours -- Mrs. Parker 625-0713.

BUILDING TRADES specialist. Reasonable rates, estimates. Remodeling and repair. Local resident. 10 years experience. Call Larry Pitts 624-8723.

HOUSE PAINTING: College student with excellent Carmel-By-The-Sea references. Very Reasonable. Please call Bill Dunn, 624-7938.

DON'T WAIT for hauling, yard care, clean-up. Call Speedy in Carmel. 625-1991 all day, everyday.

GARDENING & LANDSCAPING services available. Reliable and references. 624-0621 ask for Tim.

"MR. MINI CLEAN", has returned. Our hero cleaner has excellent Carmel, Pebble Beach references. He excels at windows-will consider anything! Call late evenings, 375-4984.

HOUSE PAINTING, $5 per hour. Experienced and reliable. 373-3865, Vladimir.

Special Notices

DAY CARE by pediatric nurse in secure Valley Village home. 659-4116.

RESPONSIBLE WOMAN, experienced in child and elderly care, interested accompanying while traveling. 624-2008.

DION REED metaphysical practitioner. Consultation by appointment, 373-1134 after 6 p.m.

CARMEL WOMEN'S club available for receptions, private parties, lectures (movie screen available) and organizations. Phone 375-5212, 624-1982, or 624-4121 evenings.

WE KNOW you've done your share for People! Now how about our animals? Our SPCA Benefit Shop desperately needs all kinds of resaleable items. All our funds go to Monterey County SPCA. Call 624-8448 if you have anything to give us. All donations tax-deductible.

17th Annual Monterey Peninsula ANTIQUES SHOW & SALE. 27 Specialized Exhibitors, Gourmet Lunch, Friday & Saturday July 12; 13 noon to 9 p.m. Sunday, July 14 noon to 5 p.m. CHURCH COMPLEX. St. Mary's by-the-Sea Episcopal Church, 12th and Central, Pacific Grove.

PRIVATE 24 HOUR care for lady, gentleman or couple in lovely spacious home in Santa Cruz. Nurse supervison, excellent meals. (408) 427-1919.

USED LUMBER, clean, reasonable price. Especially good for barns, sheds, fencing, floors, etc. 394-0490.

"PIK-YOR-SEF". Olallie (black) berries 33 cents a pound. Highway 1 to Watsonville. Take Riverside Drive (Highway 129) off ramp goes east 3 miles, left onto Lake View Rd. for two miles. Field on right. Daily 8-5. Bring containers.

PARAISO HOT SPRINGS - 8 miles southwest of SOLEDAD--Hot indoor mineral bath--Two outdoor pools--Picnicking, fully furnished housekeeping cottages, tent and trailer spaces. Call 678-2882.

KIDS 12 AND under can supplement their summer jobs as Pine Cone newsboys earning 7 cents on each Pine Cone sold. Stop by the Pine Cone on Dolores between 7th and 8th or call 624-3882.

Pets

OLD ENGLISH sheepdog puppies. AKC. 372-6045.

ADORABLE KITTENS, white, black, grey and orange. Free 624-6126.

Livestock

HORSE FOR sale. Palomino, roping and pleasure. Evenings 659-2359.

Private stable and-or corral available; gentle mare, pony, or ? $50 up to ? Carmel area. 625-2345 keep ringing.

5 YEAR OLD horse, chesnut, ½ quarter, ½ thoroughbred. $350. Call 624-3458.

9 YEAR BLACK mare can be registered in paint horse. Winner in parade, poles and barrels. Can be ridden by anyone. No dealers. (209) 854-3046 evenings.

Wanted

DO YOU have a corral? We have a very good riding horse, would like to share horse and cost of feeding. 659-4967.

WANT TO BUY older Volvo or Datsun station wagon. Call 372-5014.

SINGLE WOMAN would like a small unfurnished house up to $250. a month. Call 484-1121.

SMALL ANTIQUES, Cut Glass-Colored Glass-Bonnaise Dolls-Saucers-Bric-a-brac, etc. Please call Mrs. Davis of Art-Lamps & Glass 624-4822 before 5 p.m., after 5:30, 372-3936.

OUTDOOR FURNITURE. Good quality and good condition. Phone 624-0723.

Garage and Rummage Sales

FURNISTURE, HEATER, gas dryer, console stereo, oven, lamps, baby items, clothing, loads of miscellaneous. Everything good condition. Saturday, July 13. 24 River Rd. 659-2109.

ANTIQUES, COLLECTABLES, stamps furniture, miscellaneous. Starts 10 Friday, Saturday. Camino Real and 14th Ave.

Lost and Found

LOST KITTEN 10 weeks old. Orange with white chest in vicinity of 11th Ave. and Dolores. 625-1448 or 624-5339.

LOST SUNDAY. Lower Carmel Valley Shopping Center or Carmel Valley Road. Locking gas cap with large key ring. Reward. Write J.H., Box G-1, Carmel.

WHITE LONG hair red point Siamese, blue eyes with collar, named Fluffy. Lost Lincoln & 5th on July 4. Mrs. Durbyshire, Bank of America Trust Department. 624-5351 or home 624-0740.

8 MONTH OLD Red Bone Hound. Tatoo on left ear no. 4846. $25 reward. Lost Sunday vicinity Big Sur. 659-4527.

Situations Wanted

UNMARRIED GENTLEMAN, 47, compiling book, will care for your house and-or pets while you vacation any length of time. Non-smoker, non-drinker. References. Write Mr. D, Box G-1, Carmel.

ENGLISH LADY seeks housekeeper position motherless home. September. Call B. Powney (415) 343-0793.

Interested in BABY SITTING. 624-2008.

RESPONSIBLE PERSON will housesit. No pets. August. Carmel area. No fee. (415) 775-0671 collect.

EXPERIENCED SALE women desires position in Carmel art gallery for limited hours. Phone 624-7834.

Autos for Sale

CHEVY 2, 6 cylinder. Good condition, 4 door, new tires. $350. 659-2026.

CHEVROLET IMPALA. New transmission, original paint, new tires. $350 or offer. 659-2026.

Miscellaneous for Sale

RENT new portable RINSE-N-VAC that steam cleans, rinses and vacuums carpets professionally clean. Village House, Carmel Valley Village.

17TH CENTURY ITALIAN: Carved Chest 50" x 23", Carved three way vanity mirror with marble and tufting. Five legged hand carved tufted chair. Carved oak cupboard. Victorian bureau. Massive oak table, etc. 624-3531

For Sale

EGG-MAKERS for sale. 9 white leg horns at peak production. $3 each. 659-2641.

GOLF CLUBS, bag, pull car, $37.50 372-8624.

LINCOLN AUTOGRAPHED document. Perfect $300. 372-8624.

DECOMPOSED GRANITE, fill dirt, wash rock, rip-rap. Phone 659-2412.

USGS topographic maps for Monterey and San Benito Counties. 99 cents each. Clear Sky Properties, 659-2218.

KINDLING WOOD -- 624-0070.

ORIENTAL ANTIQUES - CHESTS, folk art, china. Thunderbird Book Shop, Carmel Valley Road. Phone 624-1803.

TWO CITIZEN band radios, like new, $75. 659-2077.

IMPORTED FIVE branch crystal chandelier, perfect condition. $225 or best offer. 624-2351.

ESTATE SALE: Saturday and Sunday, July 13 and 14, 10:30 to 3 only. Southeast corner 5th and Torres. Furniture, stereo, TV, vacuums, clothing, etc. Entire contents of home must go.

OLD DROP leaf table, solid cherry -- opens to 48 x 72. $300. Call 624-0336.

BACH FESTIVAL Tickets for sale. Two each night. July 17, 18, 19, 20, 21. Rows E, F, L. Call collect (213) 276-0102.

$250 NEW LADIES grey cashmir suit, size 11-12, fragile, $35. White leater coat, $75. Other items down to $4. Call 624-6095.

12 STRING GUITAR and sitar. 624-0621.

PORTABLE TYPEWRITER Smith Corona, $25. 624-3267.

Help Wanted

BABY SITTER. Mature -- own car -- one day each week July 27 -- Sept. 1. Send letter including experience and phone number to 1542 Leroy, Berkeley, 94708.

RESPONSIBLE PERSON to clean once a week vicinity of La Playa. 624-7406.

EXPERIENCED WAITRESS, apply at Le Bistro, San Carlos & Ocean.

ART EDUCATOR and assistant for Museum-on-Wheels, Monterey Peninsula Museum of Art -- 2 positions. For information, call 372-5477 (mon.-Fri. 10-4)

WANTED-Deliveryman for Saturdays 9 a.m. to 2 p.m. A Volkswagen van is provided for peninsula area deliveries of Time Out. Must be 18 years old with a good driving record and able to keep a delivery list straight. $2 per hour. 624-3882 9 a.m. to 5:30 p.m.

Help Wanted

MOTHERS HELPER, light housekeeping for working mother. Two 14 year old boys; 5 year old girl. May live in or out; must drive own car. Please call after 5 p.m. 624-9126.

WANTED-newspaper stuffers. Put one section into the other and earn $3 per thousand. You are limited only by how fast you want to work. No skills or requirements, but persons older than 12 years are preferred. Call Dan at 624-3882 or be at the Carmel Valley Outlook in the Mid-Valley Shopping Center at 11 a.m. July 13.

For Rent

CARMEL -- Charming Carmel house with 2 bedrooms, 2 baths, beam ceilings and beautiful Carmel stone fireplace. Delightful gardens. One of the best locations. A perfect place to experience the pleasure of living in Carmel. Available Aug. 1 F.M. Scott & Assoc. 624-5321.

ROOM AND bath with private entrance in Carmel Valley Village area. $100 month. 659-2137.

A SUITE of 4 offices for rent in Neilson Professional Building. 7th and Lincoln South West corner. For information, Call Salinas 422-3041.

TO ONE working adult. Attractive studio apartment. Fireplace, Carmel Woods. $125 includes utilities. References. Vince Bramlet agent, Box 1215, Carmel.

CARMEL 2 bedroom large living room with sliding door to sun deck. Peak of ocean through tree top view. Sunny patio, wall to wall carpets, fireplace, garage, stove, refrigerator and drapes included. $300 a month on lease. Phone after 6, (415 351-1110 or (415) 936-4636.

CHARMINGLY FURNISHED 2 bedroom house. 2 baths, South of Ocean Avenue. $400. Village Realty.

HORSE PASTURE, 3 acres and water. Faces veranda. $35. per month. 659-3557.

CHARMING, WELL furnished 2 bedroom, 2 bath, living room, fireplace, dining room, kitchen newly equipped, private patio, garage and gardener. South of Ocean Avenue. Walk anywhere in Village. September -- June, $500 a month, 1 year plus $450 a month. Enquires to owner. Box 3943, Carmel.

2 BEDROOM, 2 BATH house with garage, one block from Post Office. No children, no pets, $400 per month. 624-2920.

CARMEL, 2 BEDROOMS, 3 BATHS, UNFURNISHED, OAK FLOORS, LARGE DINING, FIREPLACE. 3 BLOCKS TO BEACH, 4 TO TOWN, SO. OF OCEAN. QUALITY HOME! $395 MONTHLY. EVENINGS CALL 624-2137.

CARMEL-CAPE Cod. 3 bedroom, 2 bath. Formal living, dining room, drapes, hard wood floors. Level to brick patio. 2 car garage. Excellent location. Married couple. References. $350 lease. 624-9065 after 6 p.m. or weekends.

CARMEL VALLEY, 117 Ford Rd. Deluxe living in sunny Carmel Valley. 2 bedroom, 2 bath apartment available in July $295 on lease. 659-4474.

TOWN HOUSE close to shopping centers. Pool, 2 tennis courts. 2 bedroom, 2½ bath. Short or long term. Furnished or unfurnished. 624-6791.

CARMEL VALLEY offices, store space, artist studio for rent. Call 659-2729.

NEW DELUXE APARTMENT. Fully carpeted and draped -- all appliances -- with some view. 1 bedroom, 2 blocks from Ocean Ave. $325 per month. Lease required. Carmel Associates, 624-5373.

CARMEL UNFURNISHED 4 bedroom, 2 bath, 2 story. $475. 624-1052 after 3.

For Rent

LIVING QUARTERS for retired or single working person over 40. T.V. cable, garbage, water, electricity included. Phone 659-2026.

Wanted to Rent

LONG TIME Carmel area resident desires to lease clean unfurnished Carmel home. Reasonable. 3 bedroom or 2 bedroom and den. References. 624-7711.

For Lease

SCENIC DRIVE with 70 feet view frontage. 5 bedrooms, 4 baths, double garage. $900. Agent, 624-3887.

CARMEL VALLEY 3 bedroom, 2 bath unfurnished home with dining room, family room, on level acre mile beyond Mid-Valley shopping center. $425. Agent, 624-3887.

PEBBLE BEACH unfurnished 4 bedroom, 3 bath home with dining room, breakfast room, double garage, Point Lobos view. Redecorated throughout. $475. Sallie Conn, Relator, 624-1266.

RIVERWOOD, NEW and charming unfurnished 2 bedroom, 2 bath house. Vaulted ceiling in living room and dining room. All appliance kitchen includes refirgerator. Carpeted and draped. Adults, no pets. $350 per month. Agent, 624-6551.

ATTRACTIVE UNFURNISHED 3 bedroom, 2 bath home. Family Room-kitchen combination. Double garage, sunny patio. Just redecorated. $375. Sallie Conn Realtor, 624-1266.

FOR LEASE IN CARMEL: "Forest Glen" is available for immediate occupancy. Charming ranch home in acre "park" near Carmel Mission. 3 or 4 bedrooms. 3 baths, separate dining room. Carpets, drapes, and appliances: otherwise unfurnished. $450 per month plus utilities. No pets; older children okay. Lois Renk's Real Estate by the Sea. 624-1593.

FURNISHED or UNFURNISHED. 4 bedroom, 3 bath house in Carmel Views. Electric kitchen, separate dining area. Step-down living room, fireplace, paneled family room, large fenced yard. Many extras. Available Aug. 1. $400 per month. 624-6976.

FOR LEASE Carmel 1 bedroom apartment, 2 years old, near town, on bus line, single only -- $185. per month including utilities. Vince Bramlet agent 372-4508.

Vacation Rentals

WE HAVE several furnished homes available by the month, cottages available by the week.
Barbara Wermuth
CARMEL REALTY CO.
Phone 624-6482

VERY PLEASANT room for rent by week. Light cooking. 624-1608.

CARMEL TWO blocks to town across from tennis courts. 2 bedroom, 2 bath, available August 1 to 30. Weekly $145, Monthly $550. Box 2646, Carmel, 93921, 624-4740 evenings.

A BLOCK FROM the beach, ocean view. 4 bedrooms, 3 baths, $850 a month. Village Realty. We have other vacation rentals.

GOOD LOCATION Vacation Rentals, available July and August by the week. Oenning Realty, 624-1838.

BIG SUR VACATION HOMES completely furnished. 1, 2 or 3 bedrooms. $100 to $150 per week. Located by Big Sur River in the redwoods. Swimming and fishing. Phone 667-2414 or write Riverside Cabins, P.O. Box 3, Big Sur 93920.

CARMEL STUDIO apartment near ocean. Completely furnished. Accomodate 2. $125 a week. 624-9208.

NEAR CARMEL beach completely furnished 2 story, 4 bedroom, 2 bath home. Rent $600 per month. Available August 15th. Phone 624-1475 or 624-2424.

Vacation Rentals

OCEAN VIEW! Owner will rent completely furnished condominium by week or month. Fireplace and wet bar. 625-1400. June Green. Ocean Pines, 17 Mile Drive, Pebble Beach.

VACATION RENTALS, property management. Ione Miller, San Carlos Agency, Box 4118, 624-2510. 624-3846.

VERY CHARMING vacation rentals: Clean and quaint. 1, 2 and 4 bedrooms. Week or month. 624-1608.

Business Opportunities

ESTABLISHED INDEPENDENT gallery interested in incorporating with professional sculpture, jeweler and-or other artist. 624-7269.

RESTAURANT - Beer & Wine in John Steinbecks historic Cannery Row on Monterey Bay. Long lease new equipment. $65,000 with terms. Tod Cox, Realtor. 659-2729 or 625-2654.

RESTAURANT (French) Beer and Wine on the beautiful Monterey Peninsula. Long lease. $60,000. with terms. Tod Cox, Realtor, 625-2654, 659-2729.

Real Estate Wanted

BUSINESS OPPORTUNITY listings wanted. Have out of town buyers waiting. Tod Cox-Realtor, Dolores & 7th, Carmel. 625-2654 or 659-2729.

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Rental Listings Solicited

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For Lease Commercial

OFFICE - 250 Sq. Ft. downtown area. Ground level with additional storage space available. $150 per month including utilities. Oenning Realty, 624-1838.

For Rent Commercial

WAREHOUSE SPACE FROM 1000 to 8000 square feet available soon. Taking reservations now. Centrally located, call 624-5003.

NOW REMODELING 6 spacious offices available in Carmel. Located in a financial complex. Excellent for attorneys, insurance agents or accountants. Write Dan Carlin, P.O. Box A-T, Carmel, Ca. 93921.

Real Estate

BY OWNER: MPCC area of Pebble Beach. Cozy, yet spacious, with yule log size fireplace in panelled living-dining area. Four [illegible] with radiant heat to keep you warm when the fog rolls in. Asking $63,900. 372-7772.

HACIENDA CARMEL, 2 bedroom, 1 bath unit. $35,500.00. Small garden. Good View. Furniture available. Call 624-8261 (Ext. 358) or Hacienda Carmel, Box 77.

CARMEL VALLEY Country Club. Beautifully located creek side corner lot. $28,500. 375-7174.

CHARMING NEW Carmel Home with secluded garden and patio, 3 bedrooms, 2 baths for sale by owner. $63,000. On Santa Rita between 1st and 2nd. Call after 6 p.m. 624-9790.

2 GARDEN COTTAGES for sale in Pacific Grove. Call 373-5098 for appointment.

Women's Apparel
Beauty Shop
Restaurant
Florist
Printing Shop
Blueprint Shop
Tropical Fish
Liquor Store
Herma Smith Curtis Real Estate
372-4508

CHARMING CARMEL HOUSE

Ideal for couple or single. Spacious living room, fireplace, large deck patio, separate studio. In excellent condition. Open for inspection. Quiet neighborhood, near bus line. Will assist in financing. For sale by owner. Cash or terms. 624-9669.

NEW CARMEL HOUSE

SANTA RITA BETWEEN 1ST AND 2ND
3 bedrooms, 2 baths, used brick fireplace, carpet. Shake roof, shuttered windows. Deck off living room. Carport. Close to Village. For Sale by owner. 624-6791

$65,000

A LITTLE GEM...

this compact, sparkling, almost new solidly built 2 bedroom cottage. Asking $64,500.

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Real Estate Real Estate

CARMEL LOT FOR SALE

¼ acre plus, with over 1300 sq. ft. good existing stucco building. Sunbelt area, prime secluded location. ½ mile from downtown. Fully landscaped, fenced. $35,000. Owner -- 624-3317.

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National award winning condominiums. Exterior maintenance and painting, bus service to Carmel, dining room, swimming, pool, art center and many other amenities. Adults only. For further particulars and availabilities call us.

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624-5373
Rod Santos, Realtor
San Carlos Street Between 7th & 8th
P.O. Box 3262, Carmel, Calif.

DEL MESA CARMEL

CALLED THE MOST BEAUTIFUL CONDOMINIUM SET-UP IN AMERICA

AVAILABLE NOW. The large "C" type (detached unit) fairly priced. 2 bedroom, 2 bath, dining room and den. Good location, faces east and south.

OF COURSE for your enjoyment there is the club house, indoor swimming pool with Jaccuzzi, bowling green, wood-working shop, arts and crafts, library, guest cottages, dining room and much more.

ONE MONTHLY maintenance check pays for your light, gas, heat, water, gardening, fire insurance, garbage disposal, outside painting, etc. Superior living for particular people who want to be carefree - secure. Can be seen anytime, call 624-0377, agent.

Ocean View

and short walk to shops. Just remodeled, sparkling fresh paint and new carpeting. 30' living room has dining area. Large kitchen has space for breakfast table and view deck off kitchen for outdoor relaxing. Family room has second fireplace. Two generous bedroom, excellent closets and storage and 1½ tile baths. Make this a steal at 54,900.

LLEWELLEN H. MILLER, REALTOR
Lincoln & 8th 624-6551
MARGARET R. MILLER

OPEN SUN., 1-4

3045 Strawberry Hill Road, Pebble Beach

BRAND NEW! JUST COMPLETED!

Executive type, custom built home. Golf cart distance to clubhouse. Near school bus and beach. Forest views. On a quiet road. Interior decorator designed, with elegant dramatic flair. Easy upkeep. Every quality convenience built-in. Luxury carpeting, 3 large bedrooms, 2 beautiful baths. Double garage, landscaped. $79,500 for quick sale!

S.S. URETTE, REALTOR -
372-7777
886 Abrego, Monterey

PEBBLE BEACH LOT

Near pitch and putt golf course. $27,500

WILLIAM N. EKLUND, Realtor

624-3050 Office
P.O. Box 2804
Carmel
624-4258 Residence
Dolores & 5th

Pebble Beach Realty

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BOX 851, PEBBLE BEACH PHONE 408-624-5900

DEL MESA CARMEL

'LIFE *REALLY* BEGINS AT 45'

In this adult community designed for particular people in mind, you'll find a serene and secluded world of protected privacy, with it's stately pines, quail crossings and lush gardens. Plush club house, elegant dining room and indoor pools make this a remarkable place to enjoy the "good life."

We have a lovely end unit with a spacious entry hall, living-dining room and used brick fire place. One large bedroom and inviting deck over looking the beautiful pines. All electric kitchen and closets galore. This may be just what you were looking for. The price is right too! $45,000.

Strathmeyer Real Estate

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6 miles up Carmel Valley to Dorris Drive across from Safeway

27890 Dorris Drive, Carmel, Calif. 93921

CARMEL VALLEY ADOBE

Walk to shopping and school from this 5 bedroom, 3 bath adobe. A beauty on a full level acre. A great home for formal or informal entertaining. Room for horses and pool. Two patios. Beautiful view across the Valley. $86,500.

HATTON FIELDS

Asking price reduced to $60,000 on this cozy 2 bedroom, 2 bath house in very quiet, very charming neighborhood. Separate dining room. Very attractive easy care landscaping.

ANOTHER GREAT HATTON FIELDS OFFERING

In one of the most charming areas in Hatton Fields, this large corner lot is complemented by an abundance of Monterey Pines and lovely oak trees, accented by very professional outdoor lighting. This highlights the advantages of any informal or social entertaining. The entire landscaped area is well taken care of by the complete "rainbird" watering system. Located in the middle of this setting is over 2,000 sq. ft. of one of the best constructed homes we've listed. It contains 3 bedrooms, 2 full baths, quite tastefully appointed. Need a get-a-way room? The den-study is highlighted with a full, rich grained paneled interior. The warmth of this room carries through to the large living room with a great used brick fireplace. The fully equipped kitchen has a fully tiled pass-through to the dining area. You'll find loads of shelves, cupboards and storage areas in this beautiful home waiting for the warm atmosphere you will lend to it. For $86,000 you'll find this is for you.

ENOS FOURATT, Realtor

REAL ESTATE...INSURANCE...RENTALS
OCEAN AVENUE BETWEEN DOLORES & LINCOLN STS.
BOX K, CARMEL...624-3829

John P. Carlin, 659-4028 G. Robert Henry, 659-2941

HATTON FIELDS, CARMEL

Fantastic Valley view on approximately one third acre. 3 bedroom, 2½ baths, 2100 Sq. Ft. in excellent condition. Ideal for family living.

CARMEL POINT

Top location combined with top design and Comstock post adobe makes this 3 bedroom, 3 bath home one of the best buys in Carmel today at $110,000.

COMMERCIAL BUILDING, CARMEL

South of Ocean on Mission. An excellent tax shelter. Office space of 2400 Sq. Ft. and expansion permitted up to 3900 Sq. Excellent financing with low down. Ask for Claudette De Amaral.

OPEN HOUSE SUN. 1-4

Ideal location in Carmel, 3 bedroom, 2 baths, 1700 Sq. Ft. Colorful atrium with loft. All less than 3 yrs old. Santa Rita between 3rd and 4th.

RRR Rio Rancho Realty

BOB SPIVEY, REALTOR

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CATLIN-McEWEN
Realtors

YOU MAY VERY WELL HAVE BEEN WAITING FOR THIS ONE-- Three bedrooms, two baths and only two years new. Corner site with low maintenance. Walk to the Village. Only $64,500.

TWO FABULOUS BUILDING SITES IN BEAUTIFUL HIGH MEADOWS -- Both have outstanding Views of the Blue Pacific and Point Lobos. $33,500 Each.

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Mission St. between Ocean Ave. & 7th
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Business Opportunity Specialists

FLEXIBILITY

This handsome and large Carmel home offers the buyer the opportunity to continue the present use of a rental-conference center, convert to a fine large family home or live in a portion and rent the balance. The perfect location, just a block from the beach and the Pebble Beach Gate, makes any use ideal. Investigate this fine investment at $119,500. **Flexible financing available.**

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OENNING REALTY

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Elizabeth Oenning, Realtors
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P.O. Box 2079, Carmel-By-The-Sea, Calif.
Margaret Simmons Edythe Goode
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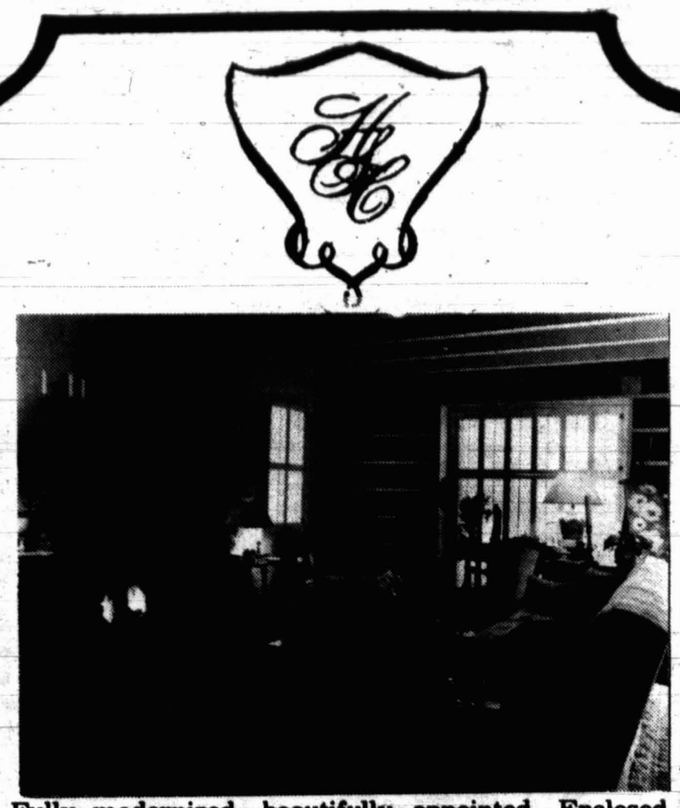
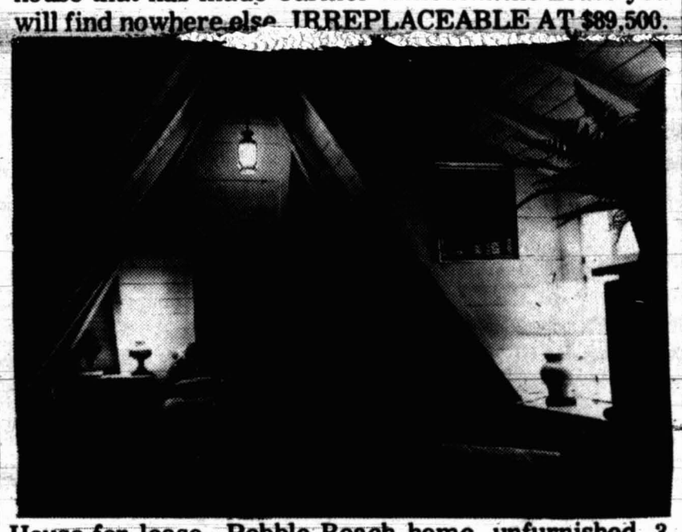


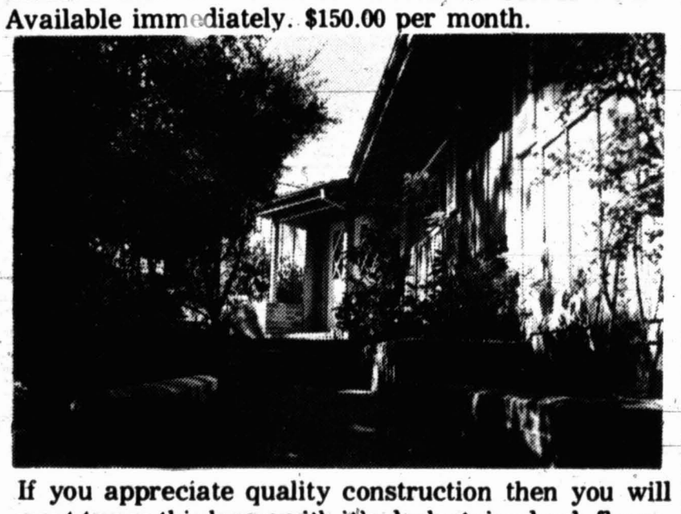
Fully modernized, beautifully appointed. Enclosed patio of Carmel stone, with a doll house, a green house and a brand new heavy shake roof. Mansard windows off picturesque, cozy bedrooms upstairs, bath, and a bedroom-study downstairs with private bath. Fireplaces in charming living room and family room. Come park in the private driveway on this corner lot and walk up the Carmel stone steps to the solid old door leading into "renewed" beauty. Many extras go with this fairyland cottage...nooks, crannies, built-ins, loft, laundry room and pantry. See and feel solid construction that has lasted and will last...the kind of house that has made Carmel famous....the house you will find nowhere else. IRREPLACEABLE AT $89,500.



House for lease...Pebble Beach home, unfurnished, 3 bedrooms, 2½ baths, family room, one year lease. No pets. $475.00 per month. Available immediately.

House for rent...Pebble Beach, 2 year old home with 3 bedrooms and 2 baths. 2,000 sq. ft. Unfurnished but has beautiful carpets and drapes. $400.00 per month. Available 8-1-74.

Duplex for rent...lovely, almost new, one bedroom duplex, carpeted and draped with modern built-in kitchen which includes gas stove and refrigerator, modern bath and walk-in closet. Castroville area. Available immediately. $150.00 per month.



If you appreciate quality construction then you will want to see this home with it's dark stained oak floors, polished wood paneling in the spacious living room with open beamed ceilings and magnificent fireplace. The view of Point Lobos adds esthetic value to this handsome 3 bedroom, 2 bath home situated on a lovely one-third acre in Upper Pebble Beach. Present owners are leaving the area so this custom built home, built by Floyd Carter 8 years ago, is now available to you at a most realistic price of $82,500.

Herma Smith Curtis

REAL ESTATE

junipero at 5th, carmel
624-0176

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372-4508

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PRIME PENINSULA HOMESITES

Rancho De Aguajito

Superb view acre situated among oaks and pines. Paved roads and underground utilities. Attractively priced at $25,000. 659-2251.

Spectacular ocean view makes this one acre lot an excellent location for your future home. Ten minutes from Carmel or Monterey. Paved roads and underground utilities. Priced right at $20,000. 659-2251.

Del Monte Forest

A two third acre site near Del Monte Lodge and the Beech and Tennis Club. Offers view of Stillwater Cove. Priced at $48,000. 624-5378.

An attractive, level homesite overlooking the sixteenth green at Spyglass Golf Course. An excellent value for $35,000. 624-5378.

Large MPCC homesite located on golf course. Within walking distance of ocean. A rare buy at $25,000. 375-7024.

Rare homesite located at end of a private lane overlooking the fairways at Spyglass. An outstanding secluded half acre. $47,000. 375-7024.

Nearly an acre near the Lodge. Views of Carmel Bay, Point Lobos and Stillwater Cove. $68,750. 624-5378.

Ideal ocean view building site on seventeen mile drive. Terrific view of the coastline. Priced to sell at $39,000. 375-7024.

Level and sunny ¼ acre near Dunes Golf course. A quiet street with little traffic. Only $17,000. 375-5107.

Carmel Valley

Unbelieveably awesome views from this 2½ acre Los Tulares homesite. Spectacular views of Carmel River and rolling hills beyond. Just two miles from the Village, graded for driveway and building. An outstanding buy at $26,500. 659-2251.

SEVEN CITIES
BY THE SEA

BY THE SEASHORE

We have just listed this two year old home located in Del Monte Beach, Monterey. It features lots of "extras" an ocean view from living room, luxurious master bedroom and bath, beam ceilings, spacious tile entry, wet bar, (great for parties.) A truly exciting split level plan with 3 bedrooms and large two car garage. The owner has been transferred. Call us soon for a preview.

IN THE SUNSHINE

Let us tell you about an acre lot for sale in Carmel Valley near Los Laureles Grade. Nearly level building site. Ask George for the details.

P.O. Box 5491 Doud Arcade, Carmel – 624-7711
796 Munras Ave, Monterey – 375-2273
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OPEN HOUSE SUN., 1 TO 4

26246 ATHERTON

HATTON FIELDS MESA

Unobstructed view, living dining room with beam ceiling, used brick fireplace and raised hearth. Sunroom. Three bedrooms, three baths. Third bedroom perfect for office, has a separate entrance. Large kitchen, breakfast area, service porch, all appliances included. Sunny protected patio. $82,500.

SAN CARLOS AGENCY
IONE MILLER
624-2510 624-3846

South of Ocean Ave., a charming home, a most flexible home. Wonderful for a growing family and fine for grandparents. The childrens wing is quite separate or can be closed off until needed, leaving a gracious living room, dining room, fabulous kitchen, library and lovely master suite. $135,000.

THE VILLAGE REALTY

Elisabeth Setchel, Realtor

Peggy Dyer Bruce Edgerton
Ocean Ave. & Lincoln Phone 624-3754 P.O. Box BB, Carmel

Grubb & Ellis

Grubb & Ellis Co. Realtors

Grubb & Ellis Co. salute the 37th Carmel Bach Festival. We invite visitors and participants to phone or come in and see us for any real estate needs.

AN UNUSUAL OPPORTUNITY

Live comfortably while building. A beautiful building site adjoins this lovely large home. Let us show you this or other property.

MEMBER M.L.S.

625-8205

26535 Carmel Rancho Blvd. Carmel, CA 93921

(Carmel Rancho Shopping Center)

Grubb & Ellis offices throughout the west.

Condominium Del Mesa Carmel

One of the rare "C" units has finally come on the market again, only this one has 3 bedrooms, 2½ baths. It is priced right at $89,950. Can be seen anytime.

OCEAN AVENUE REALTY
LEO TANOUS, REALTOR
CALL ANYTIME
PHONE 625-1343

Carmel P.O. Box 3322

PROBATE SALE OF HIGHLANDS LOT

This 1 acre lot is in a prime area just south of delightful Highlands Inn. Surrounded by lovely trees, the level building site commands a fine view of blue ocean crashing on the rocks, - really fascinating. Please call to see this one. We love to show it! Bids are invited at asking price of $45,000. Subject to court approval.

CARMEL COTTAGE

LARGE LOT - $52,000

A typical Carmel Cottage with charm, 2 bedrooms, 1 bath, fireplace, central heat (almost new), dining ell and living room, on a large lot, quite close-in. The yard is fenced, and planted with native trees and shrubs for low maintenance. There is even a peak of the ocean. It may take as much as 90 days to get possession, but it would be worth waiting for. Full price just $52,000. Exclusive.

4 BEDROOMS + GUEST ROOM
$84,500

Here's an attractive, Mediterranean style, 2-story house. As was as 4 good-sized bedrooms, the house has a separate dining room, a separate guest room and bath, two baths in the main house, and a double garage. It's on a corner and on two FULL lots. We don't think it can be replaced at $84,500.

A 2-BEDROOM JEWEL ALMOST IN TOWN.

Here's a delightful home with two baths and a dining area, located just south of 8th Avenue quite near town. One large bedroom and bath are separate from the rest of the house and can be rented if income is desired. The lot is small, and we don't think you can find an easier maintenance situation without buying a condominium. Fairly priced at $62,500.

CARMEL MEADOWS – COMSTOCK BUILT HOME.

A large quality built 2 bedroom and den home, with complete [illegible] level of [illegible] in Carmel Meadows. Large private entry patio, hardwood floors, 2 luxury bath rooms, large living room with fireplace, dining room, and an oversized two car garage all on one level. This home was built for the present owners just 13 years ago. Price? $145,000. Liberal terms can be arranged.

CARMEL REALTY COMPANY

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William H. Pentony John Mark Miller
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Jack Martin Malcolm Foster Art Strasburger
Betty Gross-Rentals, Property Management
Barbara Wermuth, Vacation Rentals

SHANGRI-LA

OPEN SUNDAY, 1-5

In desirable La Rancheria, sunny Carmel Valley, we offer this open beam, redwood 2 bedroom home, fireplace, views, deck and patios plus horse corral and over an acre of land. $62,900. Appointment anytime.

Gilcrest Real Estate
624-5554 624-2758.

PEBBLE BEACH SHOWPLACE

On the Seventeen Mile Drive overlooking the blue Pacific there is almost 1 acre covered with beautiful blossoms and shrubbery with two gates and large circular driveway. The house has 3 bedrooms, 2½ baths, living room, dining room – both with stone fireplaces, large family room, new kitchen and breakfast room. Everything is deluxe and in A-1 condition. All this for only $129,500.

You are cordially invited to our open house, 2841 17 mile drive, Sunday July 14, from 1 to 4. Your host will be Clint Downing. Please dial 372-1923 for gate admittance.

JIM MUSTARD, Realtor
Business Opportunities -- Insurance
PHONE 624-3807 ANYTIME

Jerry Duncan, John Ridley, Clint Downing

S.E. Corner Lincoln & Ocean P.O. Box 3687, Carmel

TWO-BEDROOM COLONIAL IN WOODED AREA--Less than a mile from the center of Carmel yet on a quiet winding road and overlooking Del Monte Forest. Dining room facing the terraced garden, large deck through French doors from the living room, carpeting over hardwood floors. $53,500.

COASTAL PROPERTIES--A 3-bedroom, 2-bath and dining room modern home in top condition close to private beach, $72,500. Contemporary redwood 2-bedroom, 2-bath home on an acre in the Highlands area with sweeping ocean view and heated pool, $86,500. A 6-bedroom, 5½-bath and rumpus room home with 90-foot beach frontage in Carmel Meadows, $185,000.

OCEAN AND VALLEY VIEW LOTS--Full acre with water view through the trees in the Highlands area, $27,500. Carmel Woods sloping lot with 90-foot road frontage and potential Pt. Lobos view, $24,750. A half-acre in Hatton Fields with view of mountains, Pt. Lobos and the Mission, $35,000. Two lots in sunny Rancho Tierra Grande with sweeping view of the valley and mountains (you can see the ocean from one!) priced at $29,500 for an acre and a half and $18,500 for a half acre.

BEAT THE HIGH COST OF FINANCING--A two-bedroom, two-bath and den home just a few blocks up the hill from the Post Office with a good view of the ocean and sunsets through the pines. Completely redecorated, room for expansion underneath for shop or studio. Asking $54,900 and owner will carry a 30-year loan at 8 per cent with no loan fee. Call our Ocean Ave. office at 624-3887 on this one.

GEORGE CONN REAL ESTATE

Carmel Multiple Listing Member

San Carlos near 6th
624-1266

Ocean Ave. at Monte Verde
624-3887

P.O. Box 5478, Carmel

INVEST NOW for your dream home of tomorrow! One of the few building lots left south of Ocean Ave. and near the beach. Beautiful oak trees. $32,500.

NO MORE WORRIES, NO MORE CARES! If you are alone and want the companionship, the security, the wonderful facilities (excellent dining room, swimming pool, putting and bowling greens, activities room, library, laundry, etc.) and the expert maintenance provided by Hacienda Carmel, one of Carmel Valley's finest retirement communities, be sure and see this charming studio garden apartment. Just right for one person, and so attractively decorated. Only $24,000!

SUNNY CARMEL VALLEY A beautiful hillside acre with level building pad and lovely oaks just above the Village and facing south. The view is spectacular and the price is right. $19,500!

FAMILY SIZE AND COUNTRY SETTING, yet just minutes from the heart of Carmel in Carmel Knolls. This striking contemporary home was designed to provide private areas for all members of the family in the different interesting split-levels. There are 4 bedrooms plus a den-guest room, 3½ baths, a large family room with fireplace, a large living room with fireplace, a family-style kitchen, decks, double garage with shop area. A view from every window...Point Lobos, hill or canyon, a large lot with lots of play area. If you are in the "executive" price range be sure to see this outstanding home. $125,000.

CROSS & FOSTER, REALTORS

San Carlos Street
North of Fifth

Telephone 624-1569
P.O. Box 1172, Carmel

Maggie Arnold Real Estate

CHOOSE YOUR OWN BIT OF HEAVEN

140 acres+ - Carmel Valley. Five older rentals produce approximate 5,000 per year. Marvelous recreation center with delightful pool area. Carmel Valley river frontage. $345,000.

One of the last Carmel Highlands Ocean front lots. Crashing surf on two sides.

5 to 83 acres + -, 12 miles south of Carmel, with tremendous views of the ocean and mountains. 60' deeded right of way off Highway 1. All priced to sell today.

A selection of office space available in Carmel Valley and Monterey. 20 cents to 60 cents per square foot. Call for details.

550 C-2 Hartnell St., Monterey
373-4427

Open House Sunday
147 Remo Drive

(Just 1 mile south of the Highlands Inn)

AN EXCELLENT ASSUMABLE G.I. LOAN may be had on this unusually attractive 7 year old home situated on 1 acre with large ocean views and access to private beach. There are 3 bedrooms, 2 baths, lovely ocean view, living room, separate dining room, beautiful kitchen with all appliances included; plus extra large double garage. Top value at $79,500. EXCLUSIVE.

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Bill Clay, Associate
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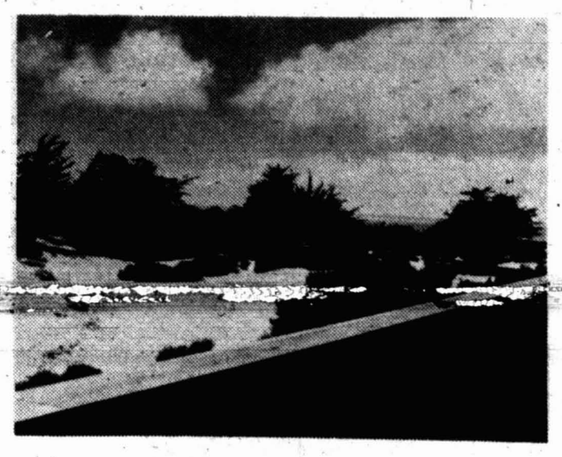

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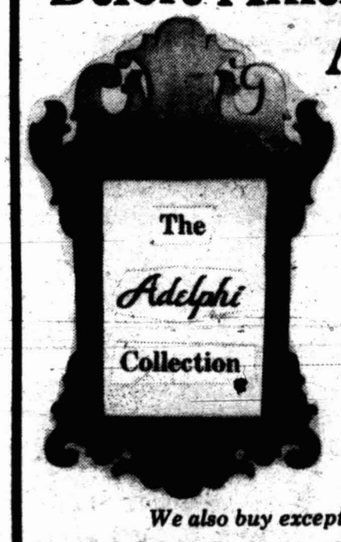

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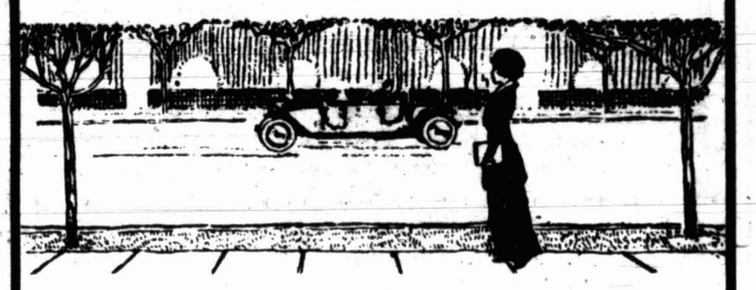

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